First Minuet
(in C)

In the *First Minuet* we have the slower, more stately example of its kind, what one might call its old historical, rather than more mobile modern symphonic exemplification (see *Second Minuet.*) As a court dance of the epoch of Louis XIV and Charles II, it was slow and ceremonious; but gained in grace and polish in the time of Louis XV, whose reign has been called "the golden age of the minuet." The two styles are well contrasted in this *First Minuet* and its successor. This is the dance of which Rameau said: "The character of the minuet combines noble elegance and simplicity; its movement is moderate rather than rapid." In this *First Minuet*, too, the balancing of the sections (16 measures each) is more exact, and marks the contrast between a more formal and freer treatment (see *Second Minuet*).

F. H. M.

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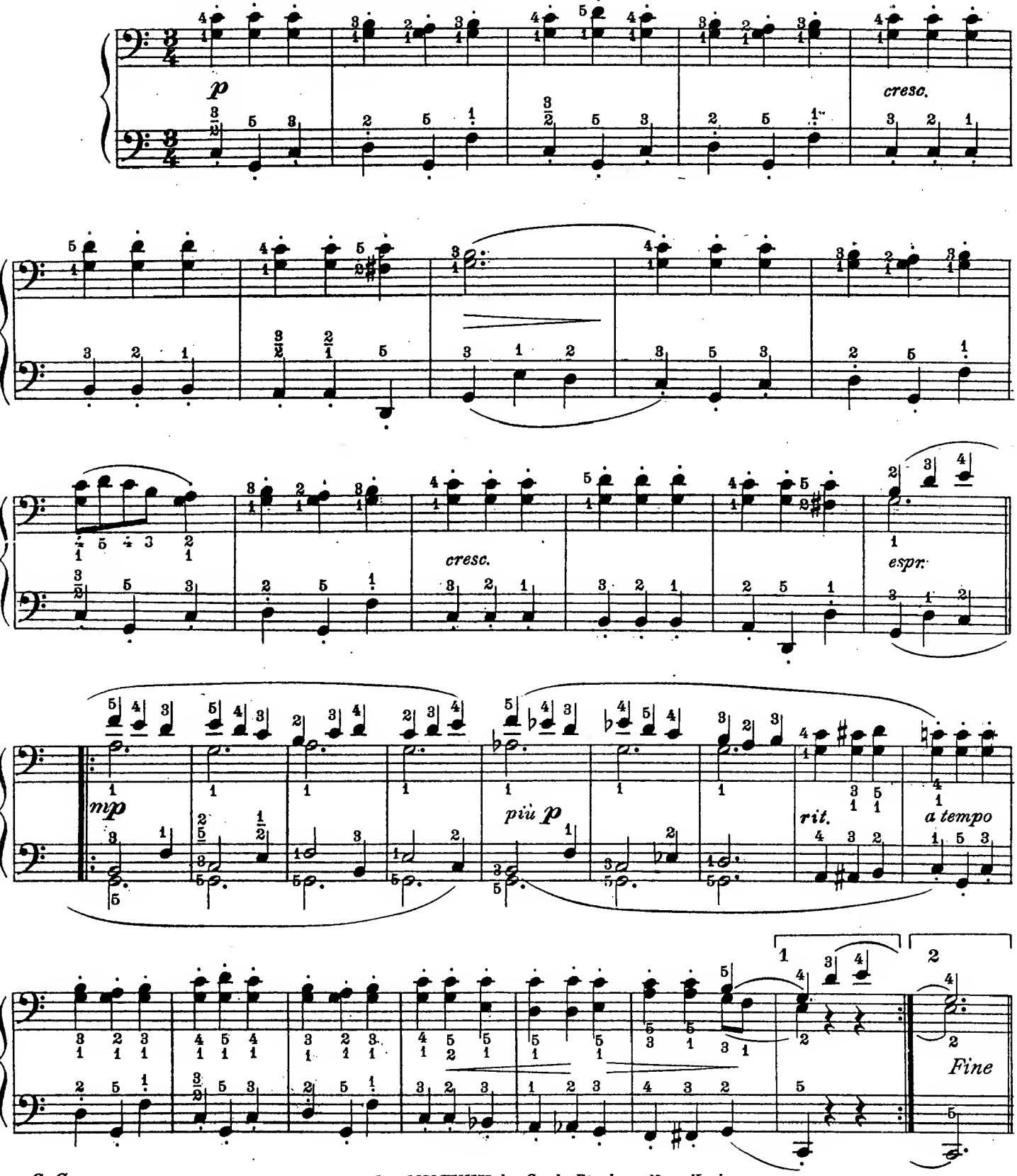
First Minuet

C major

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 72 - 80)



C C
20778 - 4

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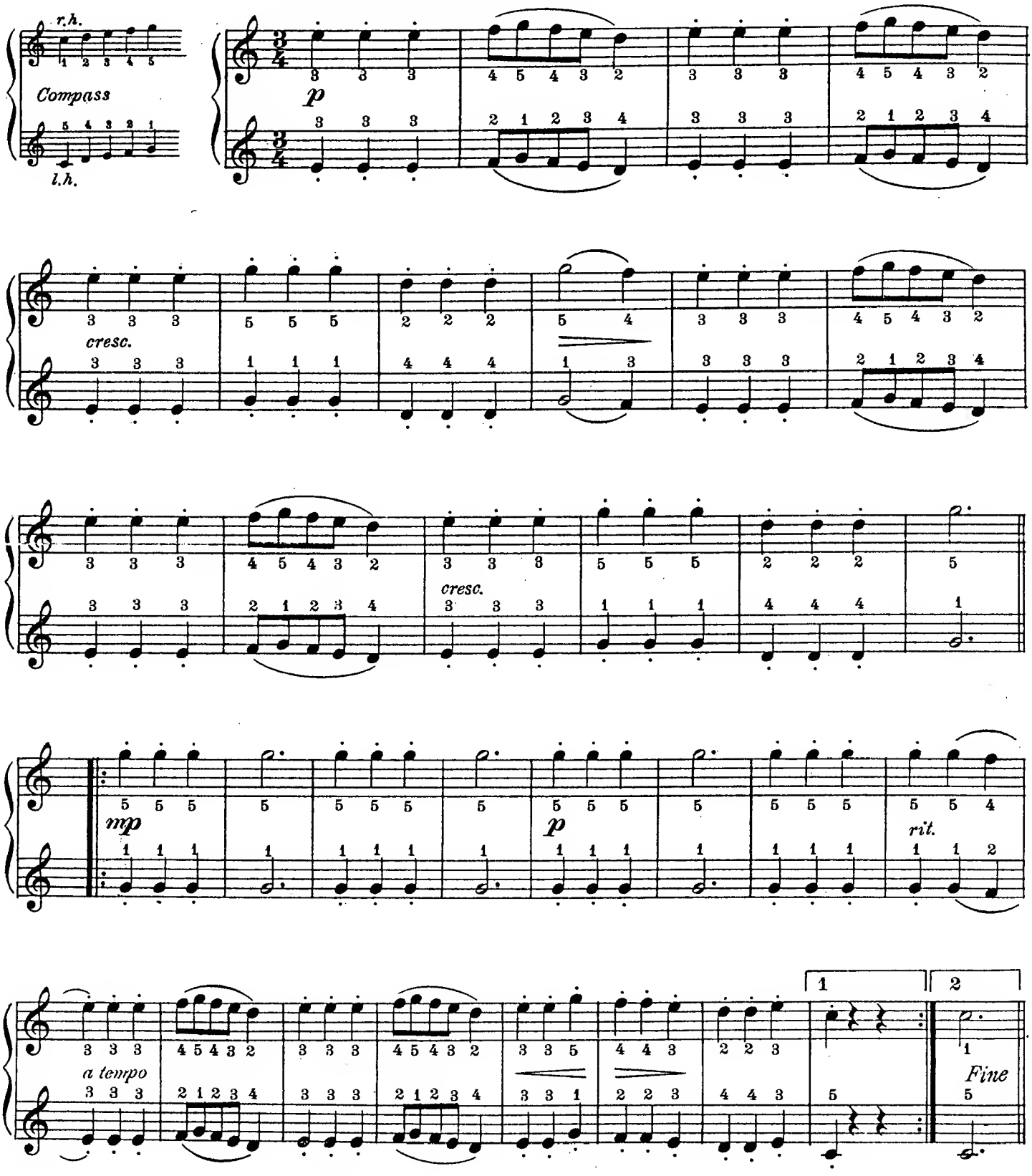
First Minuet

C major

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩.= 72-80)



C C
20778 - 4

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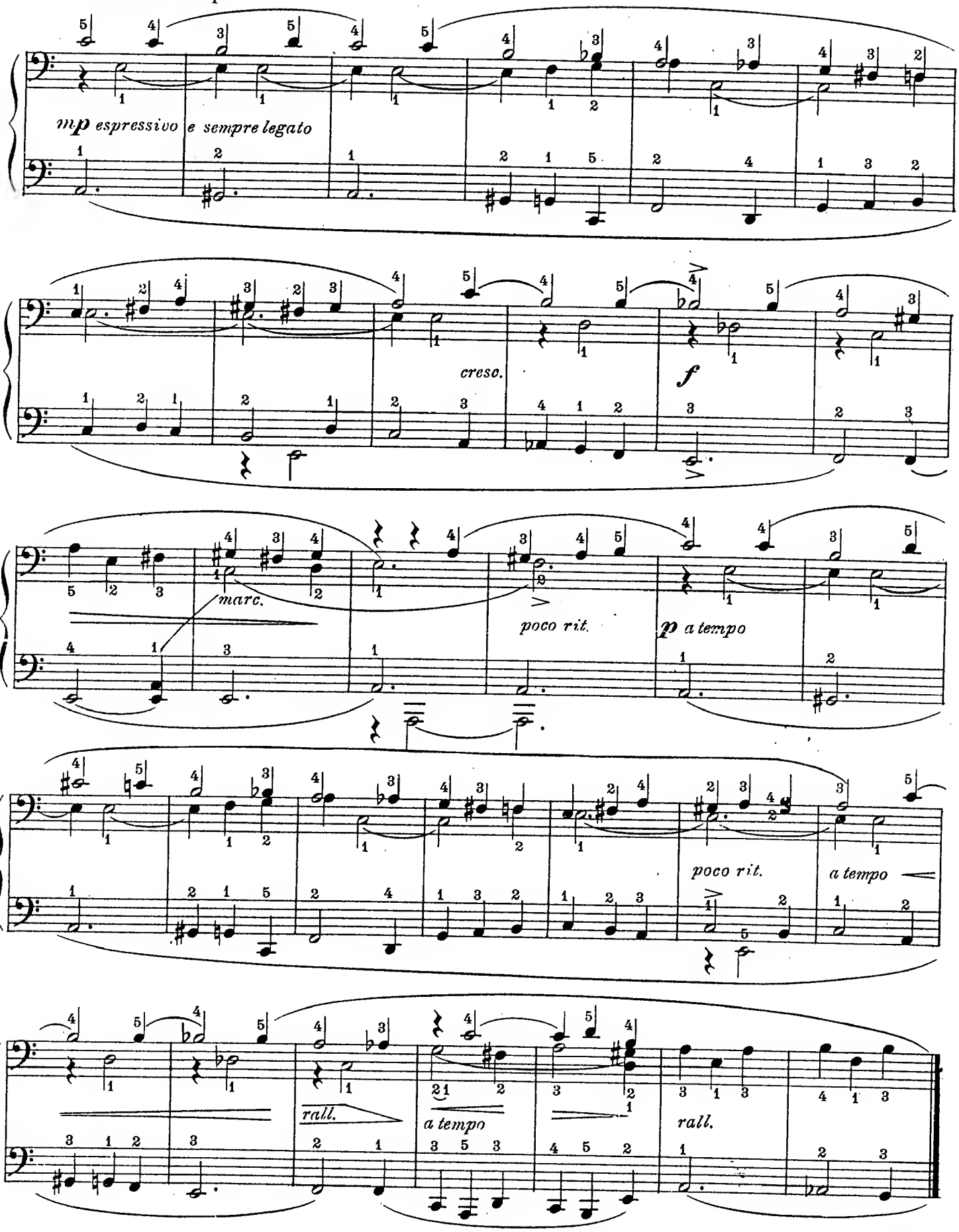
TRIO

SECONDO

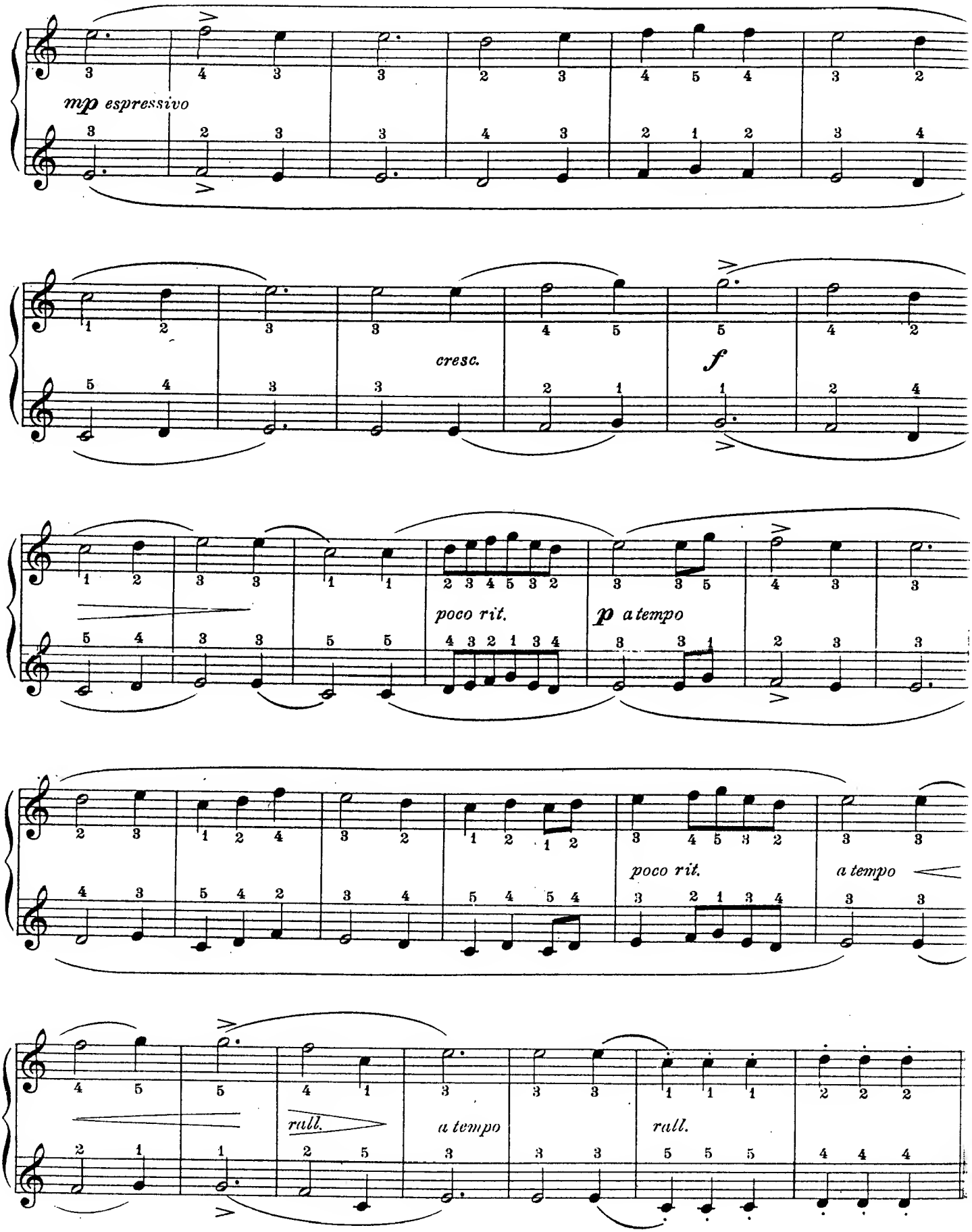
L'istesso tempo



Minuet Da Capo al Fine senza ripetizione

TRIO

L'istesso tempo



Minuet Da Capo al Fine senza ripetizione

Second Minuet
(in G)

The *Minuet* (*Menuet*, Fr.) is supposed to have originated in Poitou, France, and Lully was the first to give the form an art value in music (1653). The *Minuet* is (since the time of Rameau) written in $^{3}/_{4}$ time, and this example follows the example of the symphonic minuets of Haydn and Mozart, and is to be taken in a fairly rapid *allegretto* movement, rather than in a slower tempo. (see *First Minuet*). "As late as the beginning of the last century the minuet was as popular as later the waltz," and in its music (as in this number), the light and graceful was emphasized rather than the formal and dignified.

F.H.M.

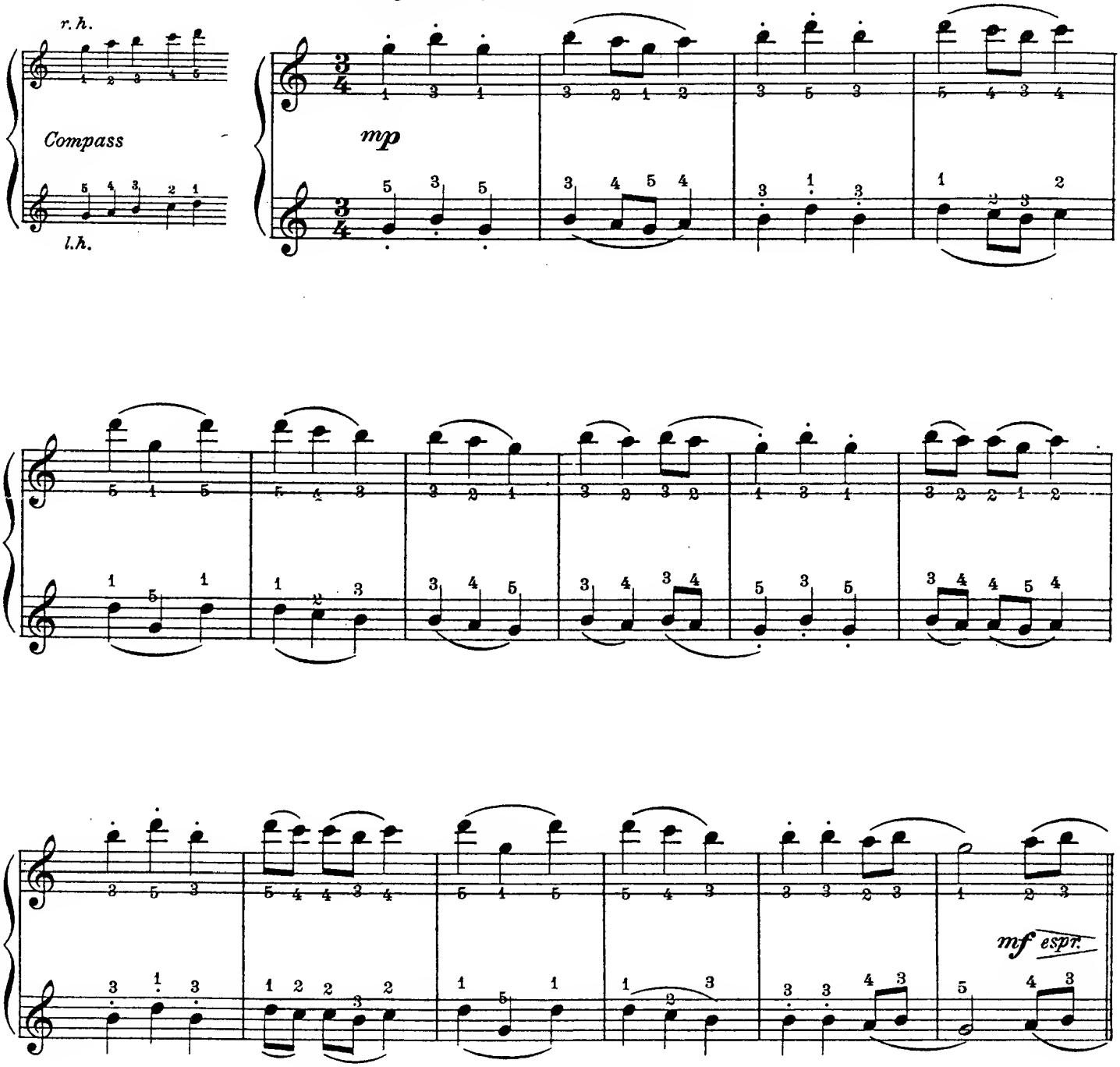
Second Minuet

(G Major)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 144–152)



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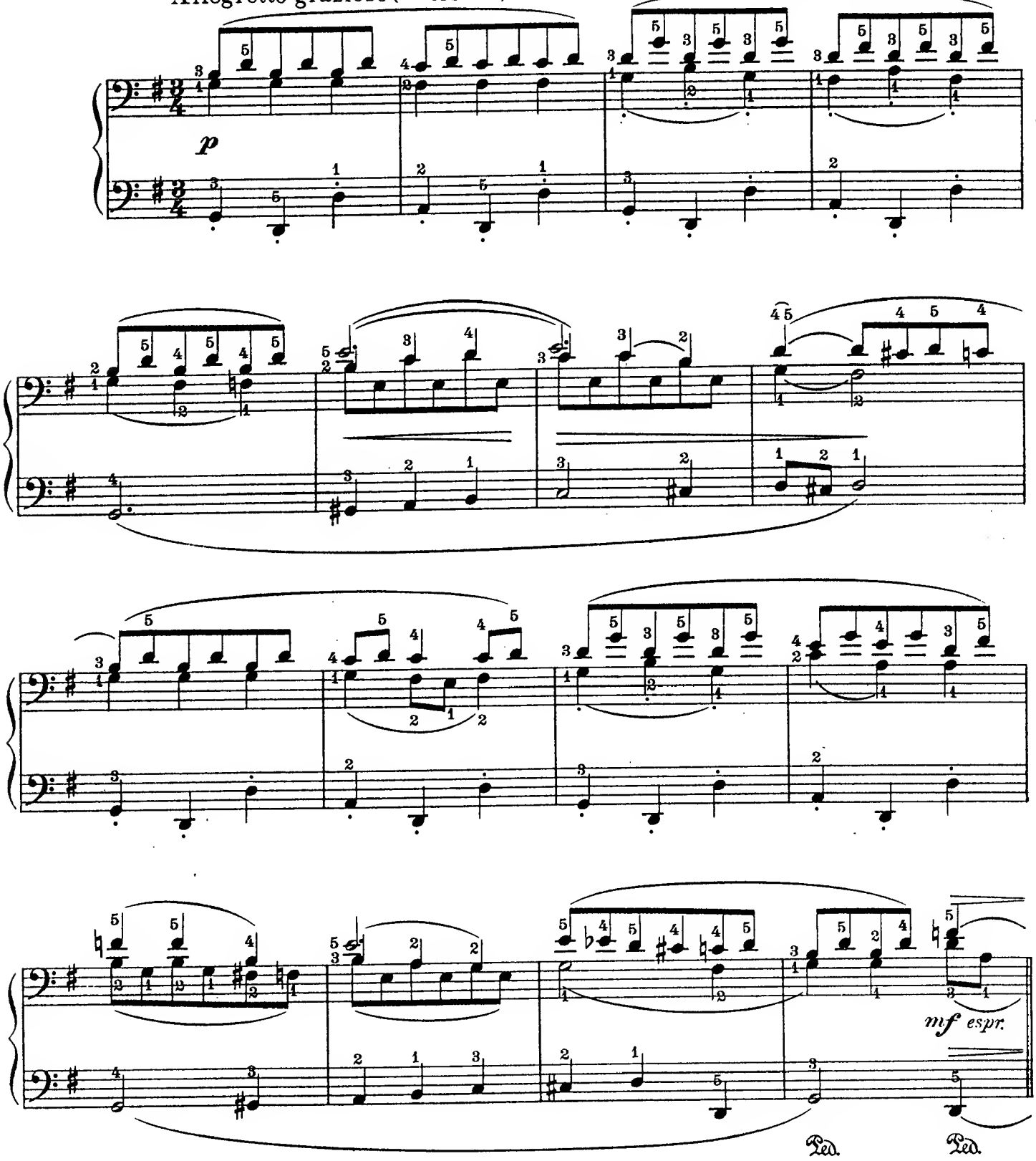
Second Minuet

(G Major)

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 144 - 152)



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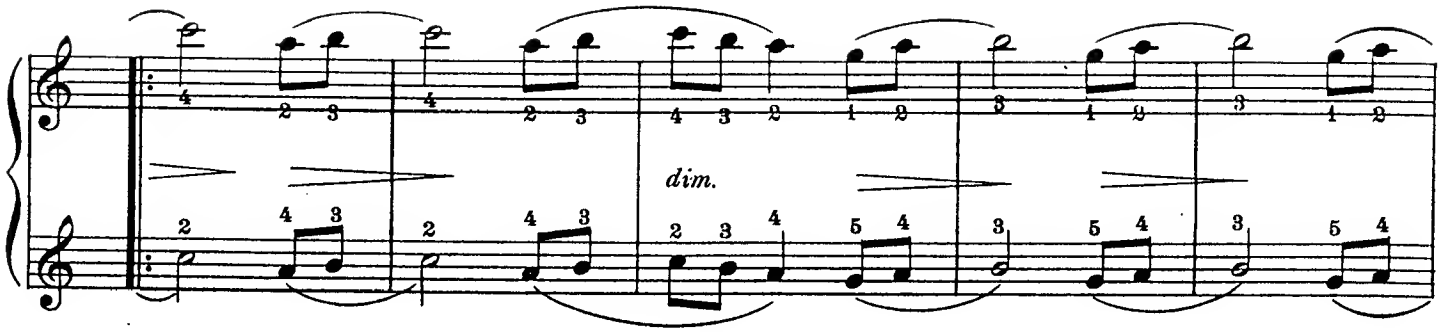
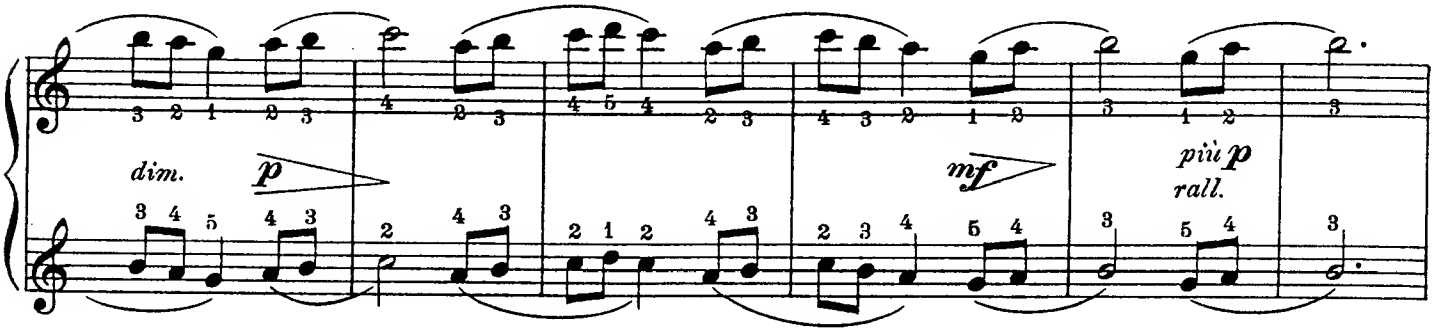
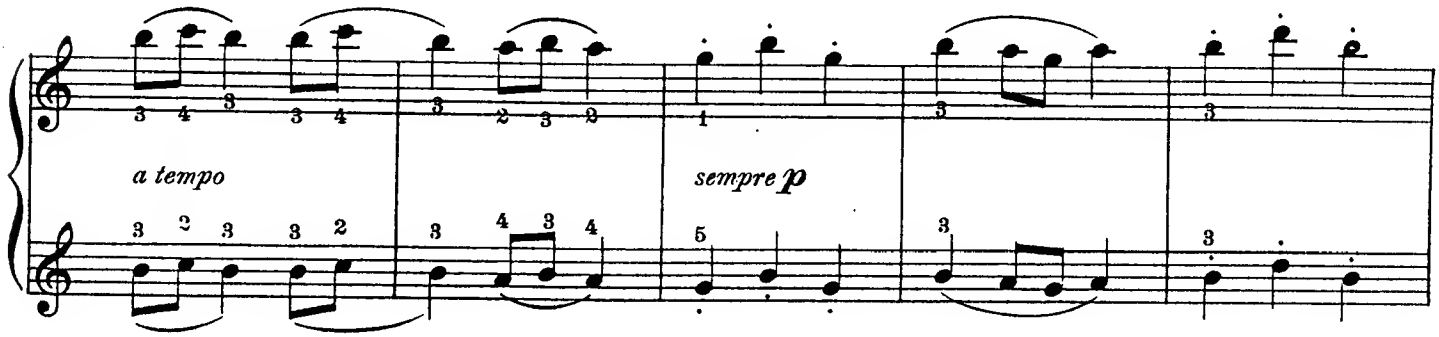
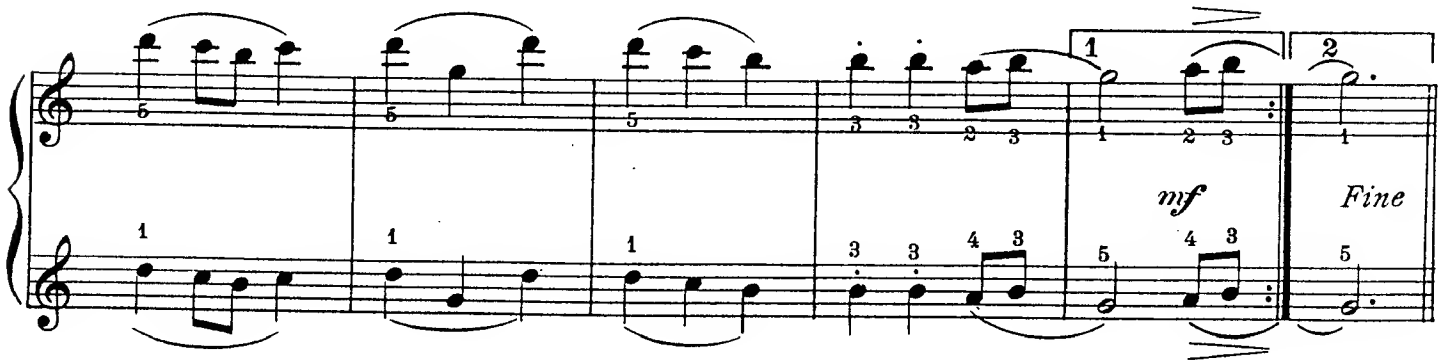
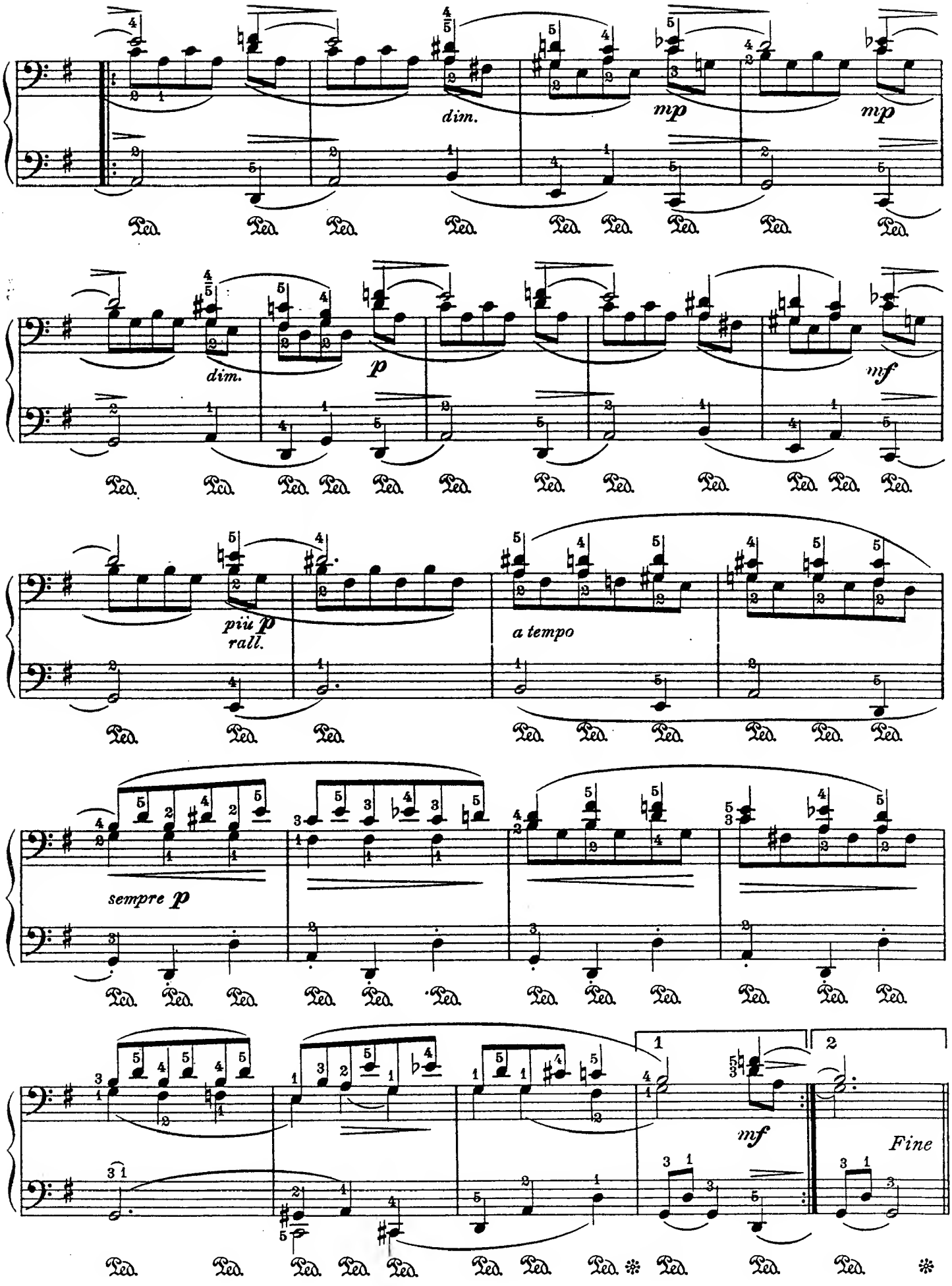
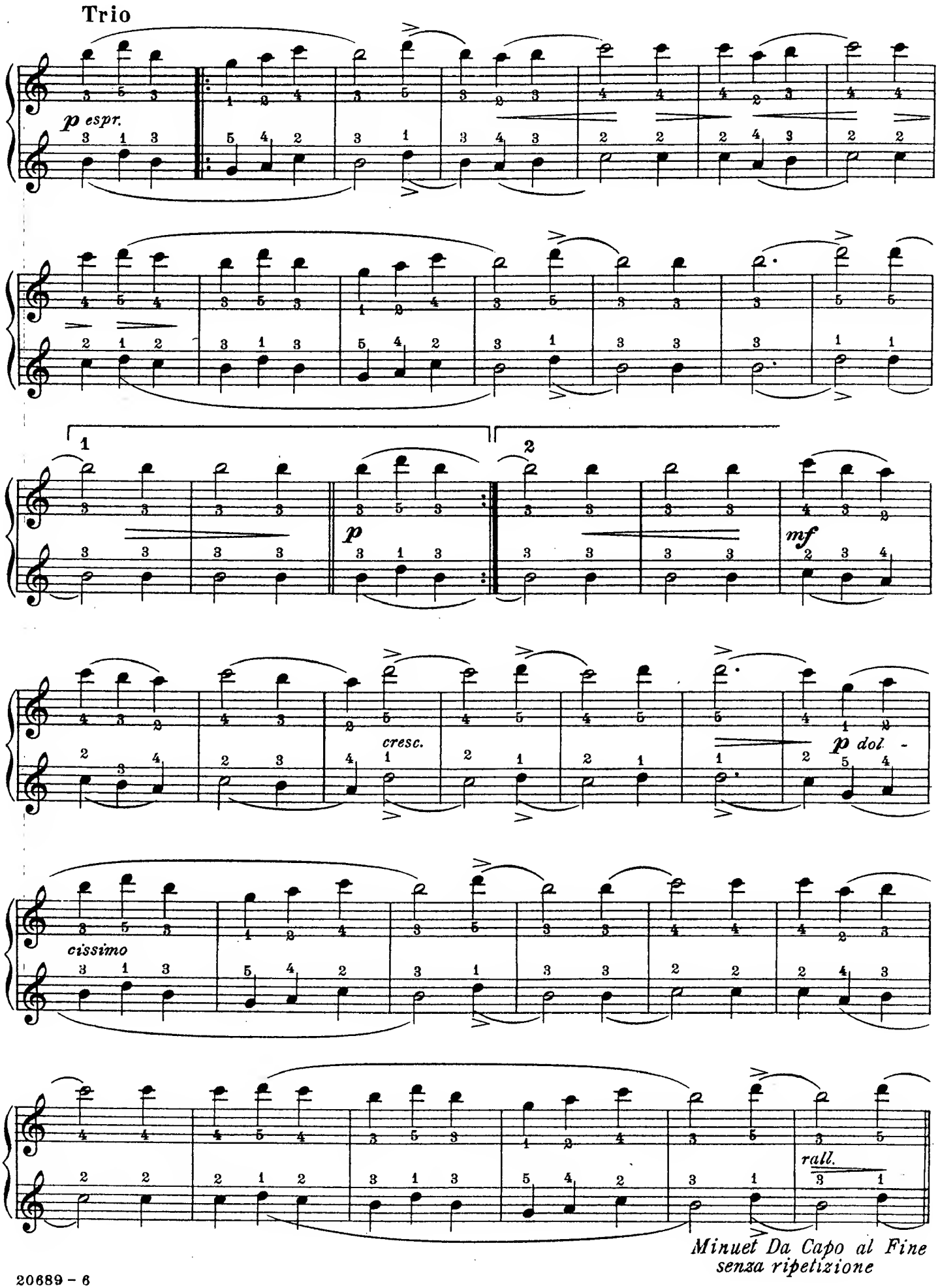

dim.

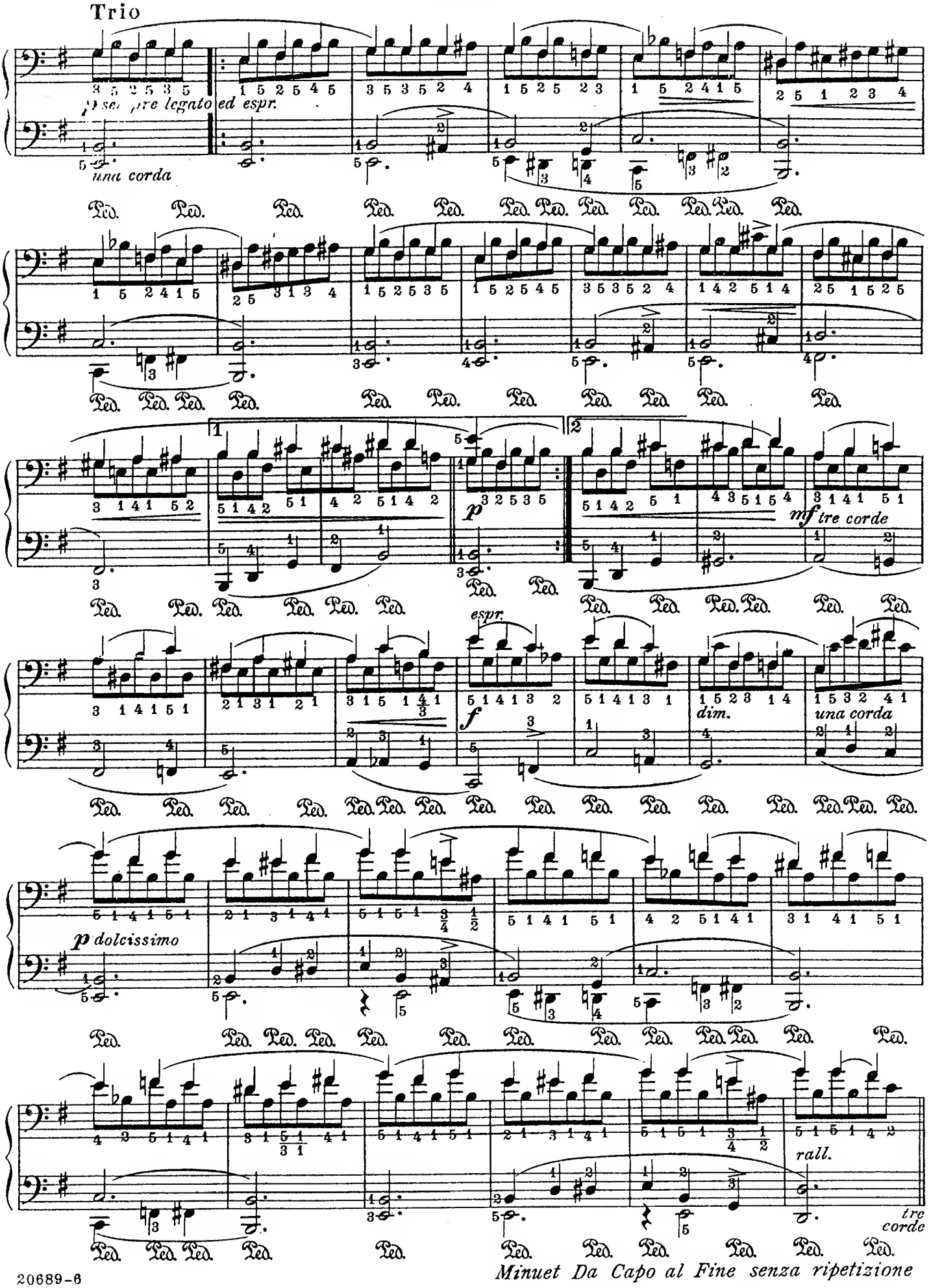

dim.
p
mf
più p
rall.


a tempo
sempre p


1
2
mf
Fine


dim.
mp
mp
dim.
p
mf
più p
rall.
a tempo
sempre p
1
2
mf
Fine


Trio
p espr.
1
2
p
mf
cresc.
p dol.
cissimo
rall.
Minuet Da Capo al Fine
senza ripetizione



Minuet Da Capo al Fine senza ripetizione

Rigaudon

A Provençale dance, named after Rigaud, the dancing master of Louis XIII, as a rule gay in mood; yet not without a certain distinction. Like the *Bourrée* it is usually written in 4/4 time, with an obligatory upbeat (a quarter-note), and in this example the composer admirably expresses its animated, at times grotesque character; while not forgetting that touch of the aristocratic which gave it its vogue at court, and which should be one of its earmarks. It consists of from three to four reprises four in this case, the third falling-in, casually as it were, at a lower pitch and without a regular close, to set it off by contrast with the succeeding division.

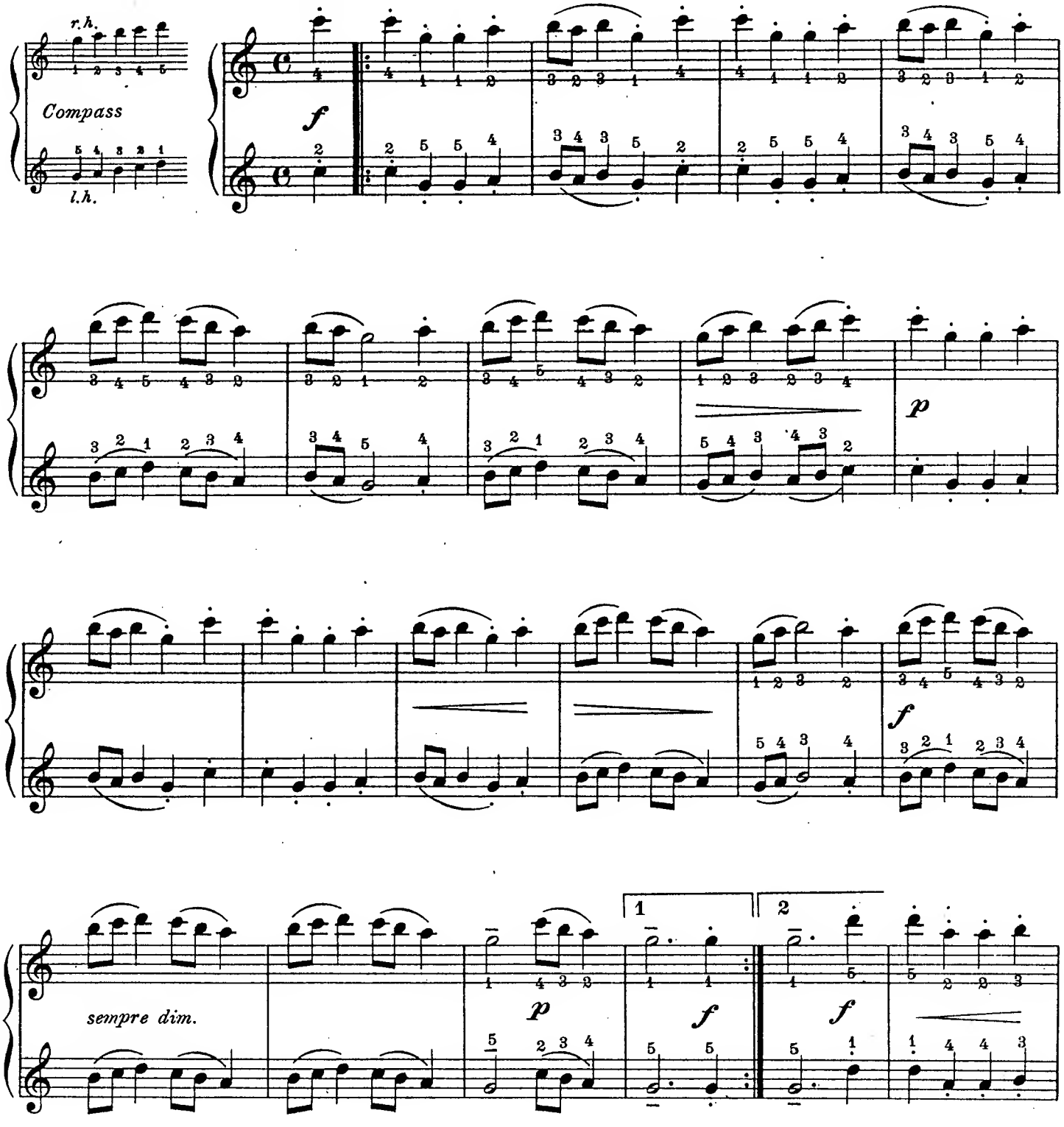
F. H. M.

Rigaudon

PRIMO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 116 - 126)



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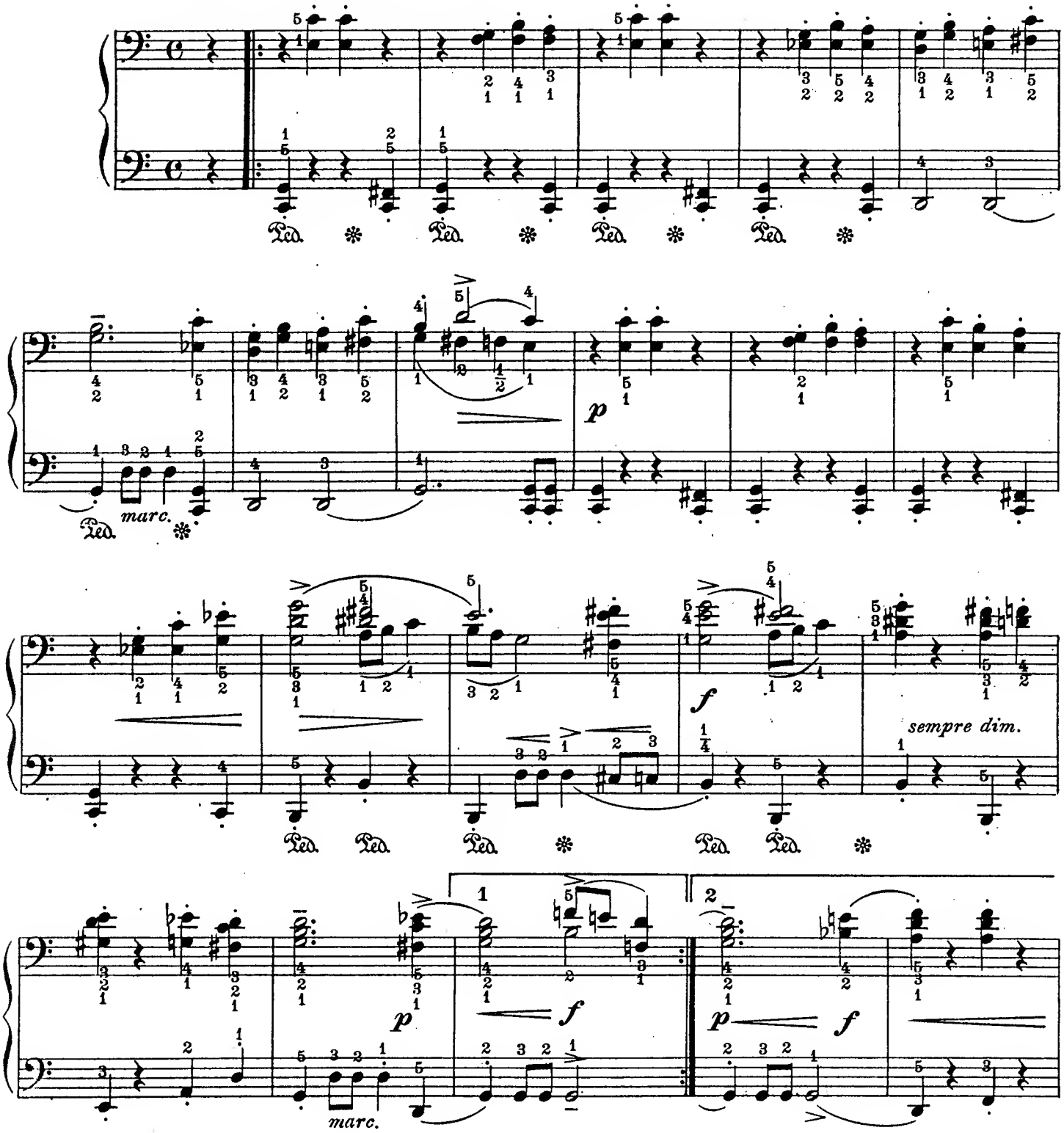
Rigaudon

SECONDO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 116 - 126)



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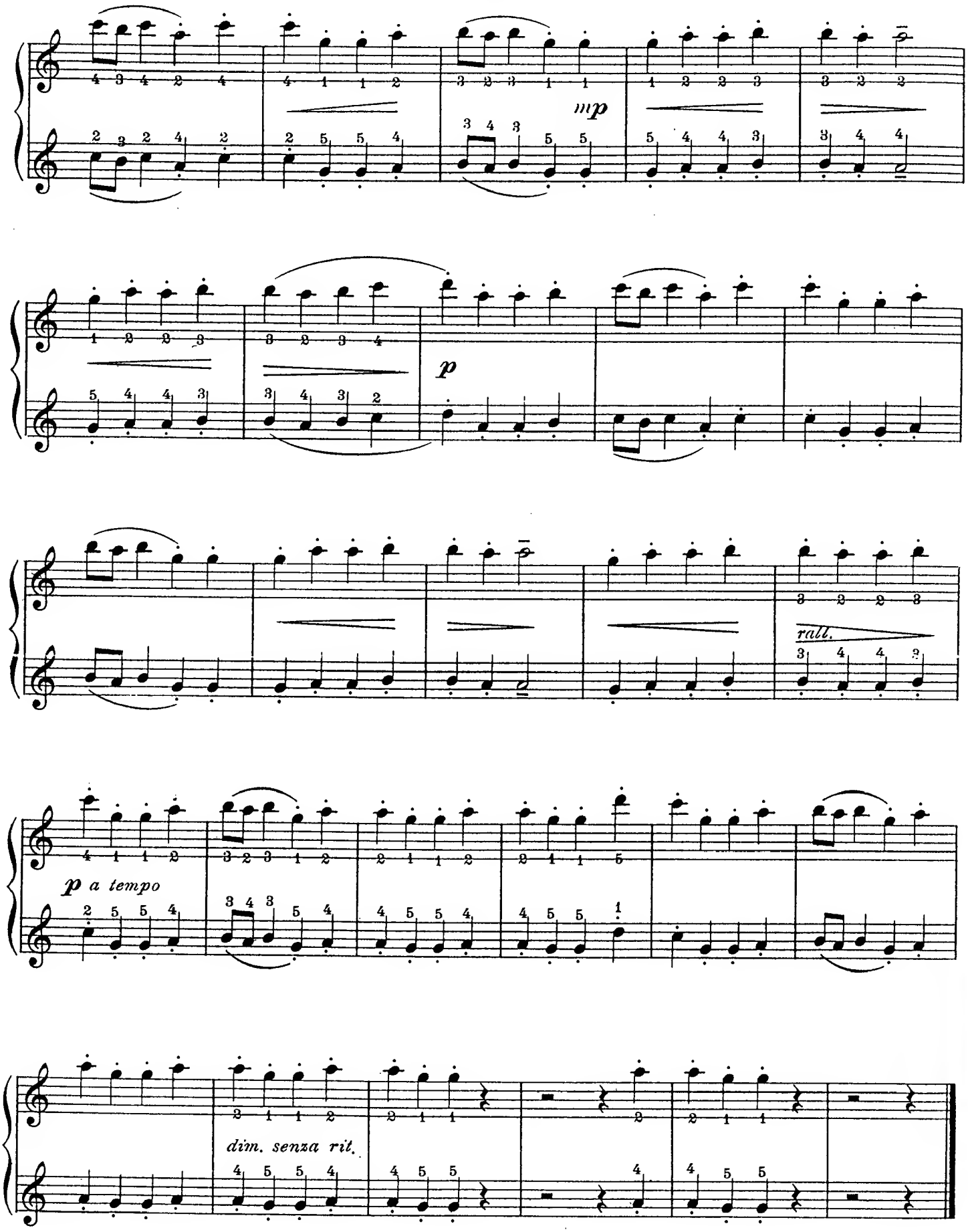
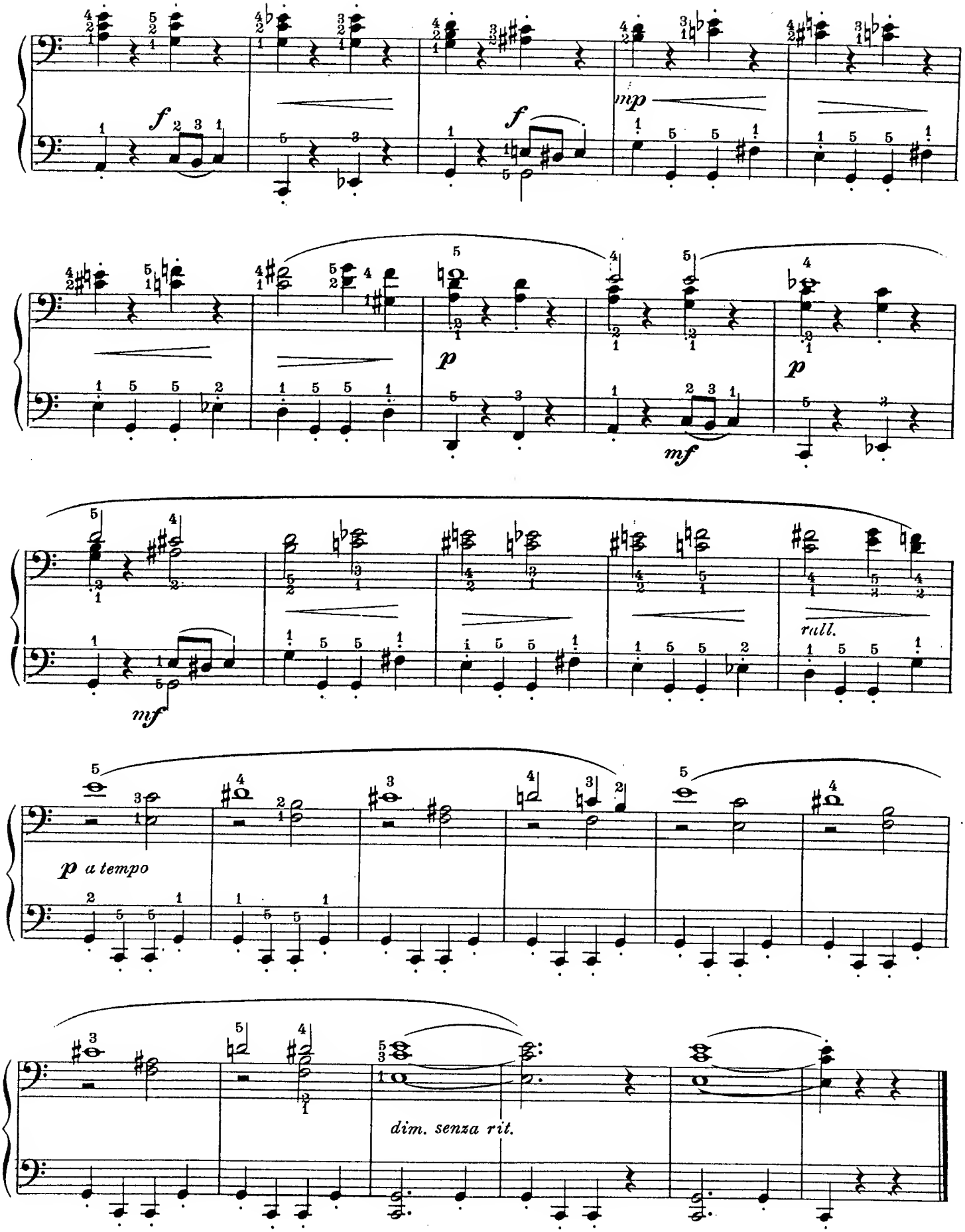

mp
p
rall.
p a tempo
dim. senza rit.

SECONDO



Gavotte

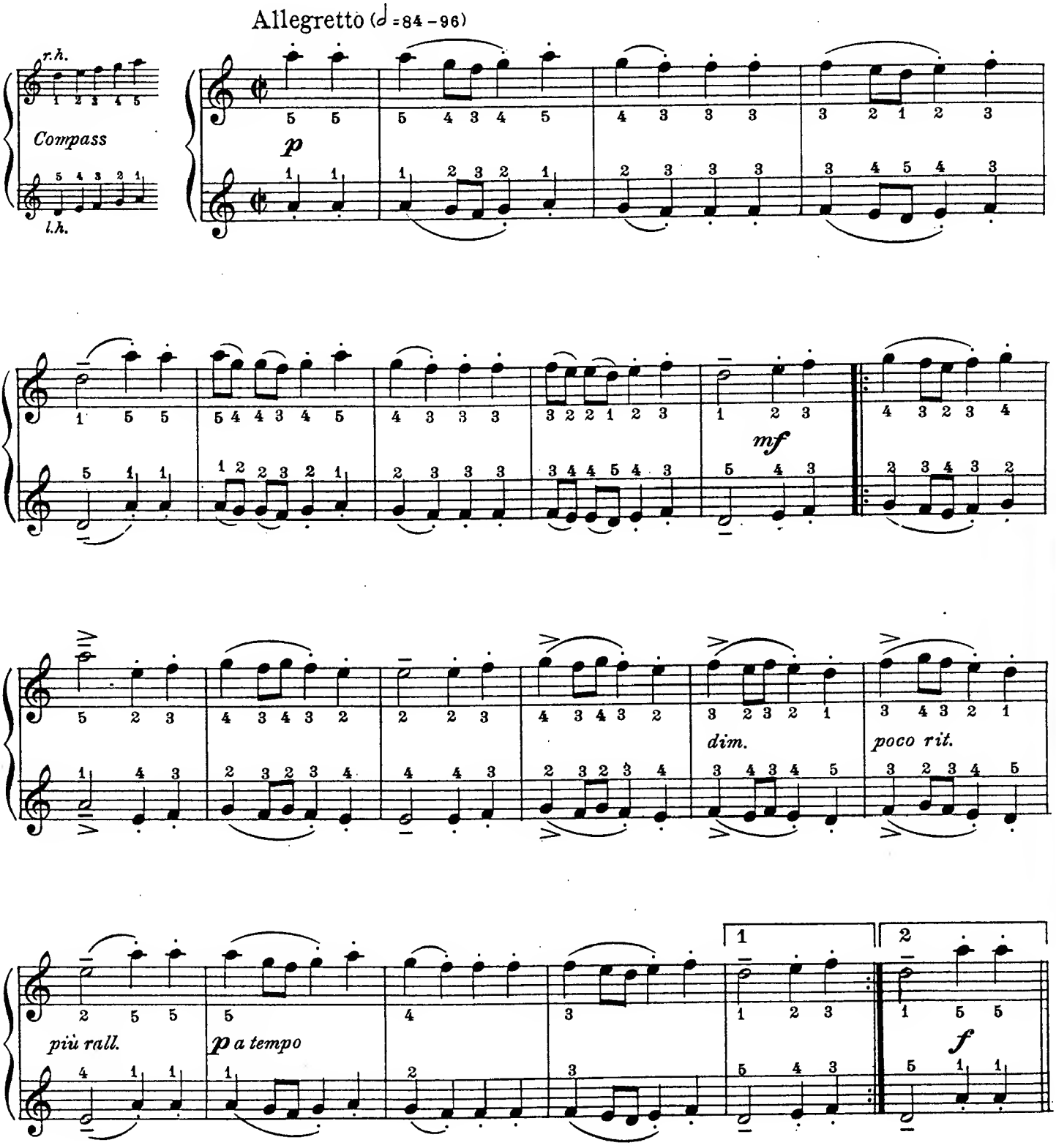
The *Gavotte* (It. *Gavotta*) known as early as the beginning of the 17th century, takes its name from the *gavots* or mountaineers of the Dauphiné in France, among whom it originated. As a country dance it was sung to the rounds of the peasants. It became a French court dance in Lulli's time, and soon found its way into the 18th century piano suite. This *Gavotte* in 4/4 time, is a typical example of the graceful dance form at its best and it is not hard to imagine its being danced at Versailles by gentlemen with courtsword at side, plumed hat in hand, and ladies in long-trained robes. Not only have we a piquant melody, beginning with the characteristic 2/4 upbeat, the marked section closes, and the use of the eighth as the lowest note value; but we have in its trio (*Musette,*) a very happy example of the bag-pipe effect with drone bass. A tender amiability, an aristocratic serenity are expressed in its music.

F. H. M.

Gavotte

PRIMO

LEOPOLD GODOWSKY



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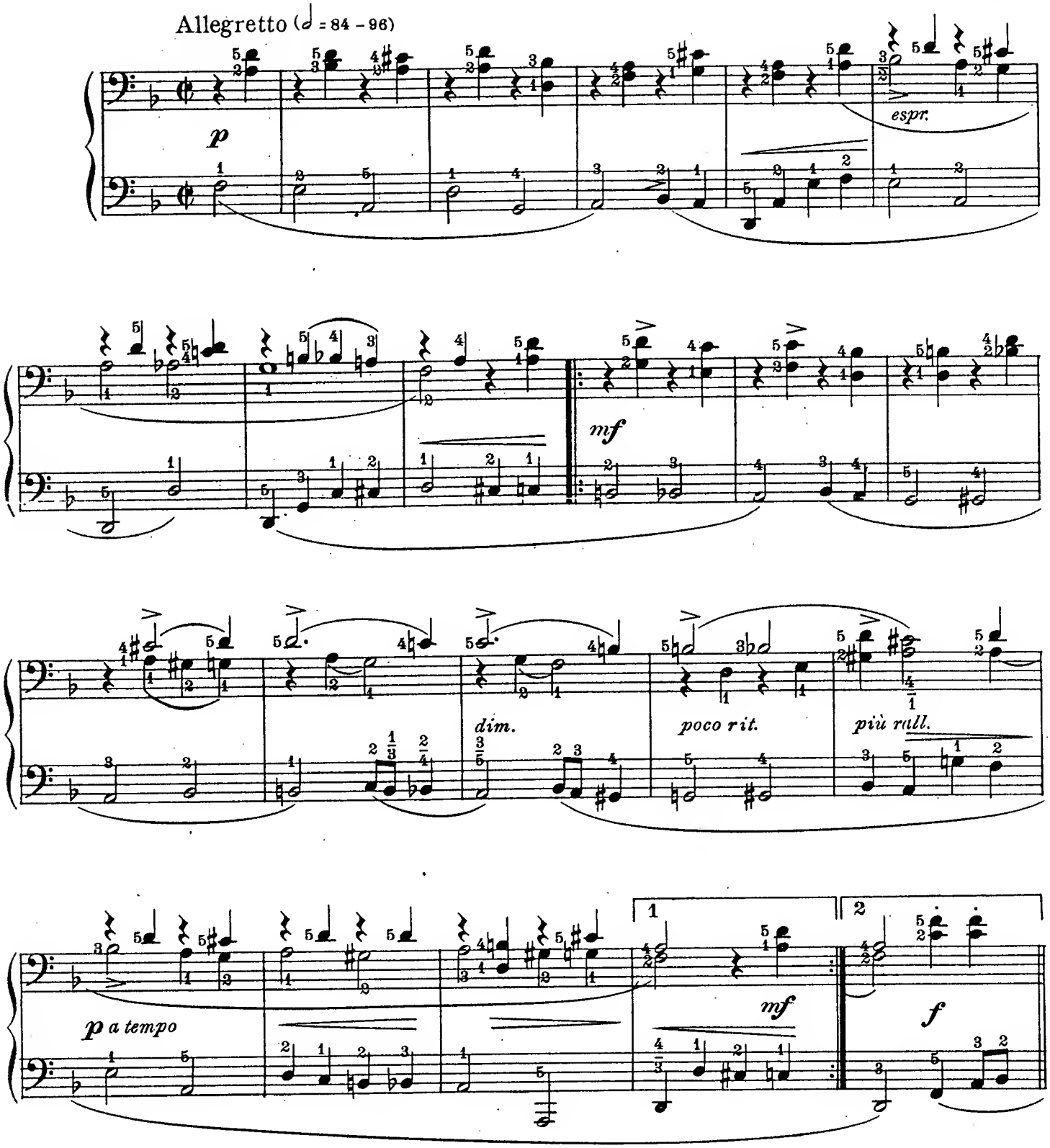
Gavotte

SECONDO

LEOPOLD GODOWSKY



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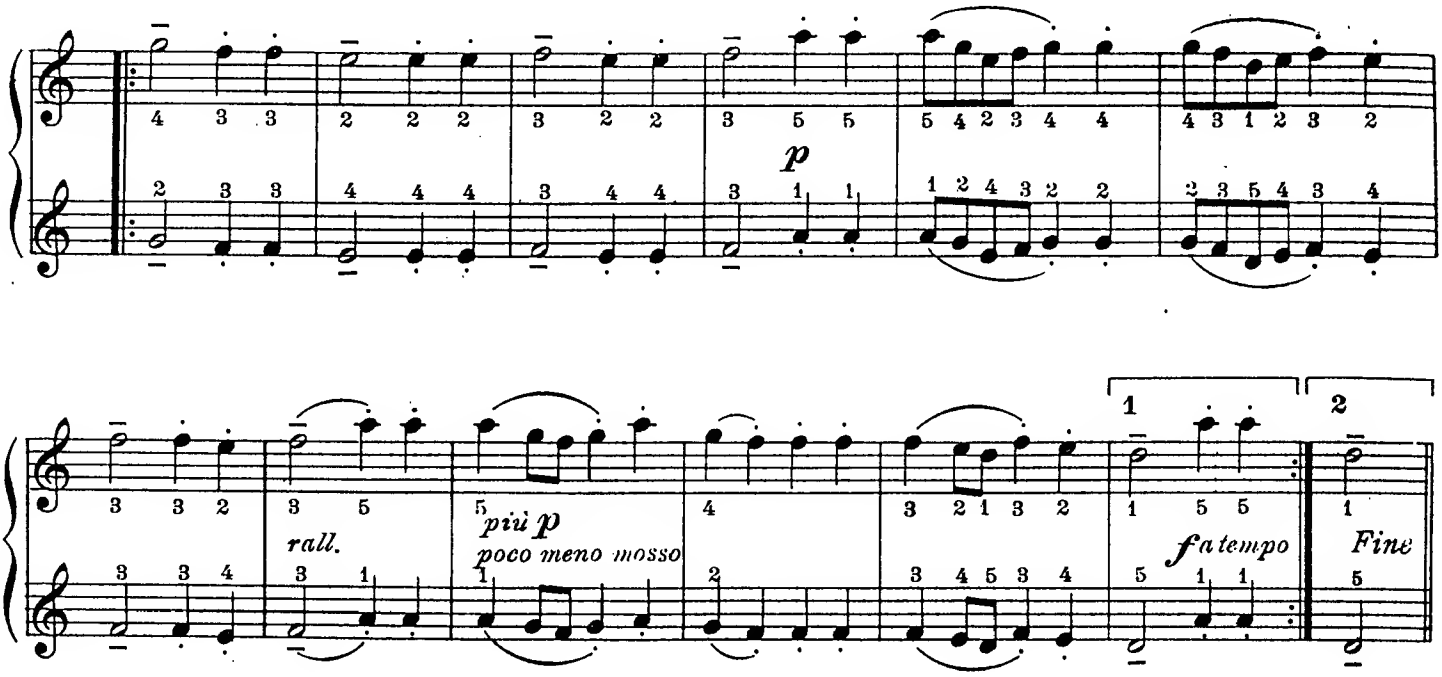
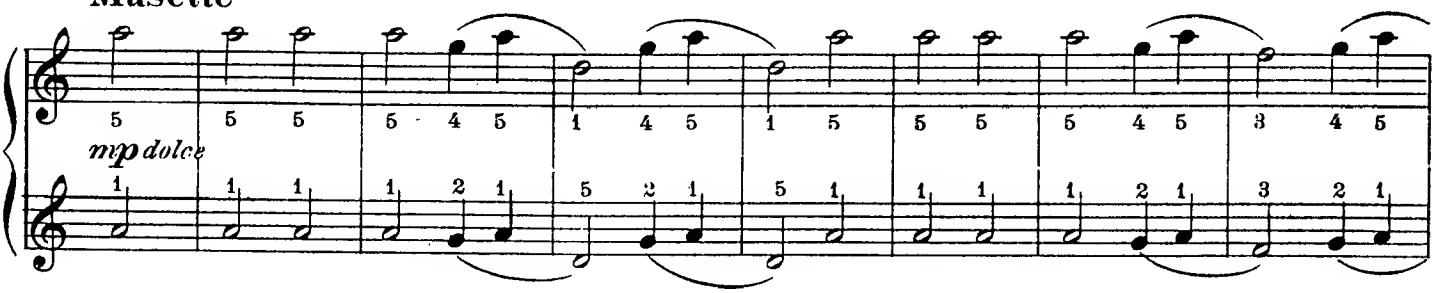
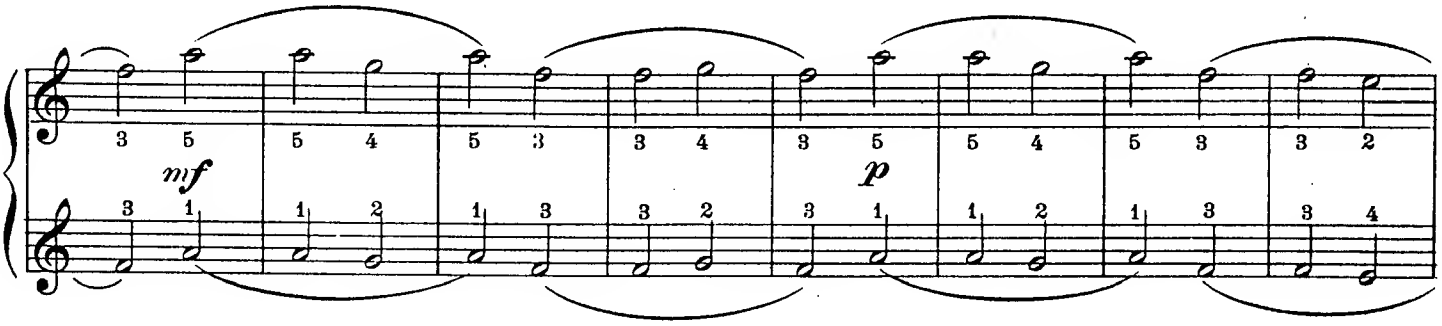
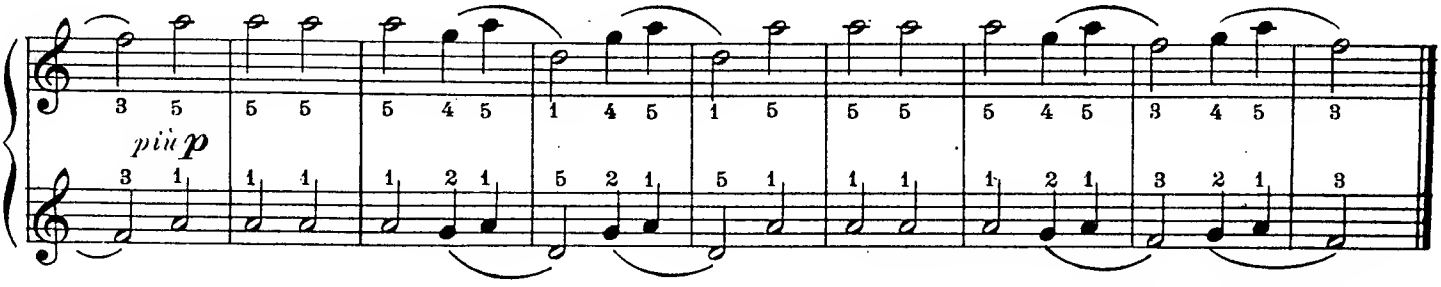


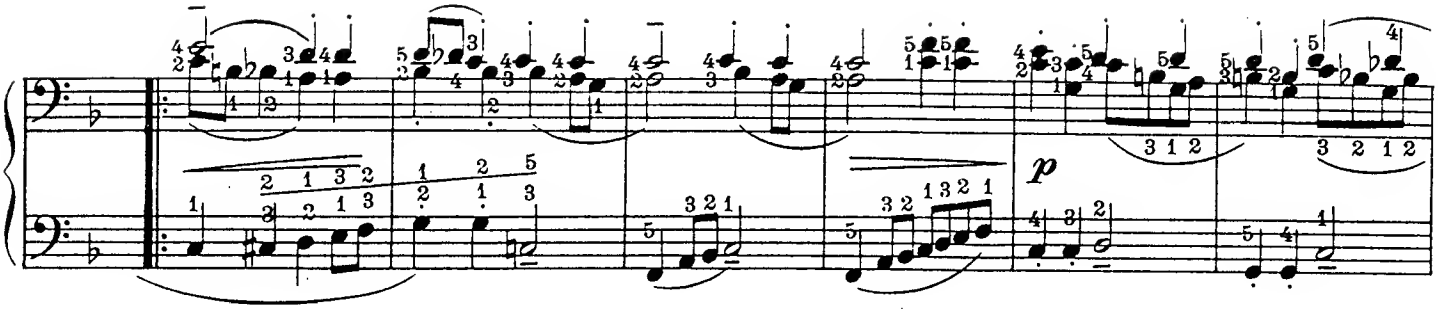
Musette

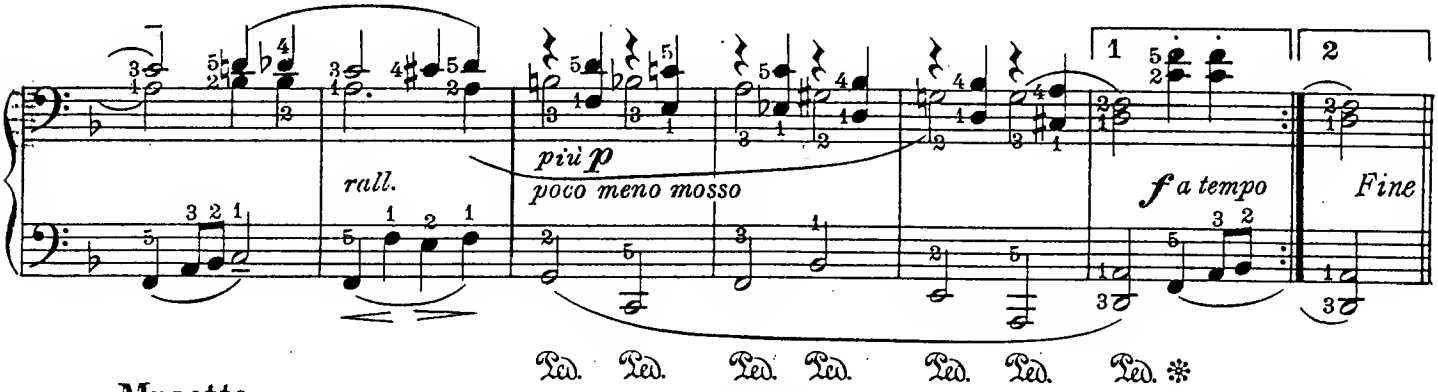




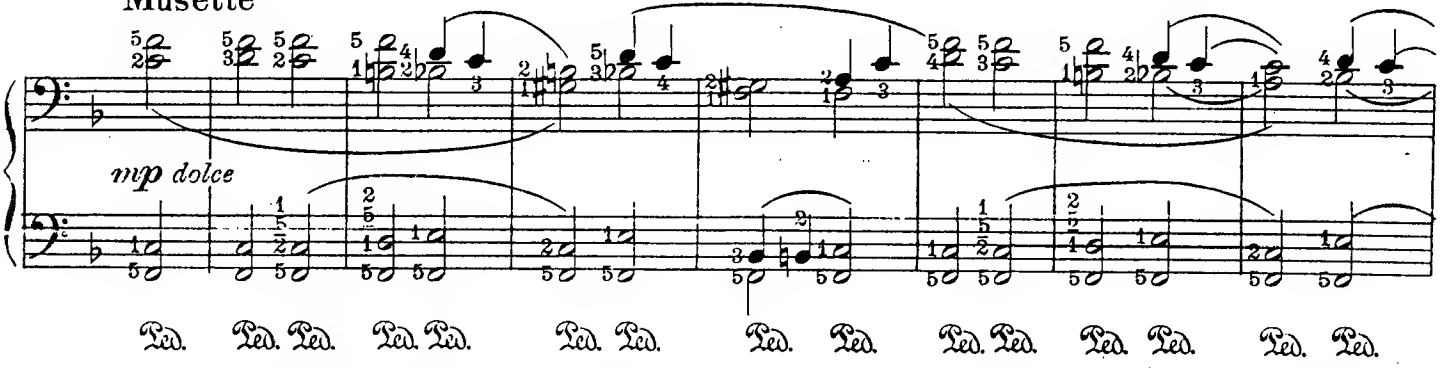


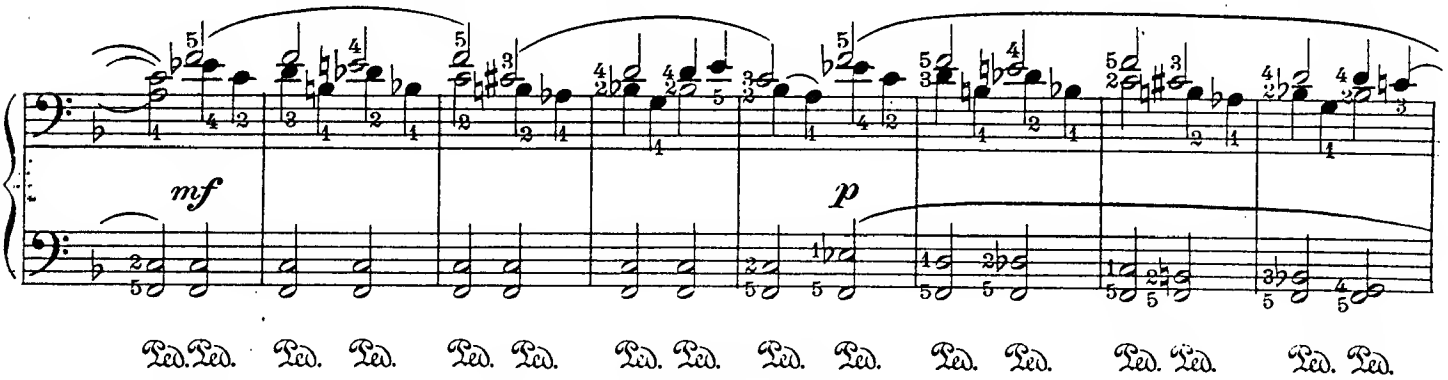
Gavotte Da Capo al Fine senza ripetizione

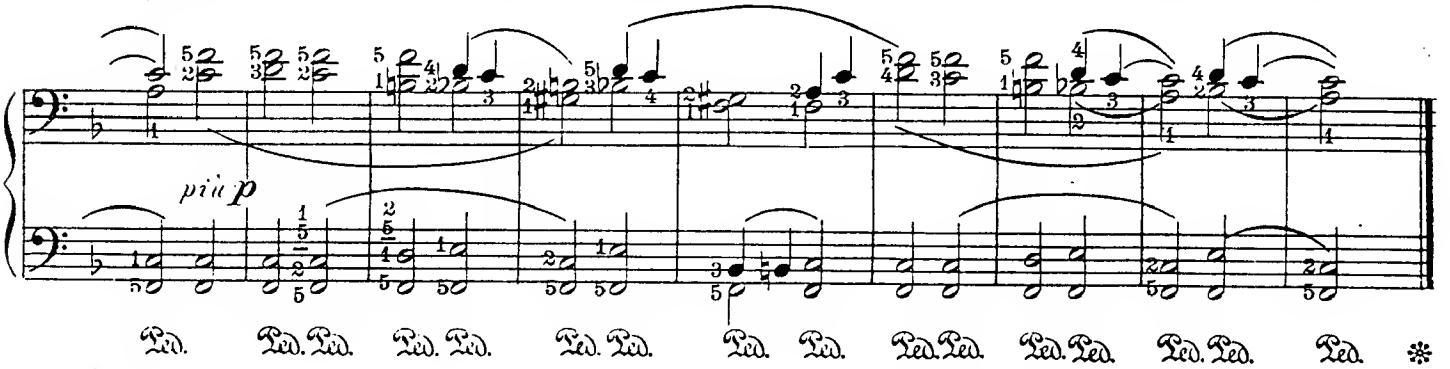




Musette







Gavotte Da Capo al Fine senza ripetizione

Bourrée

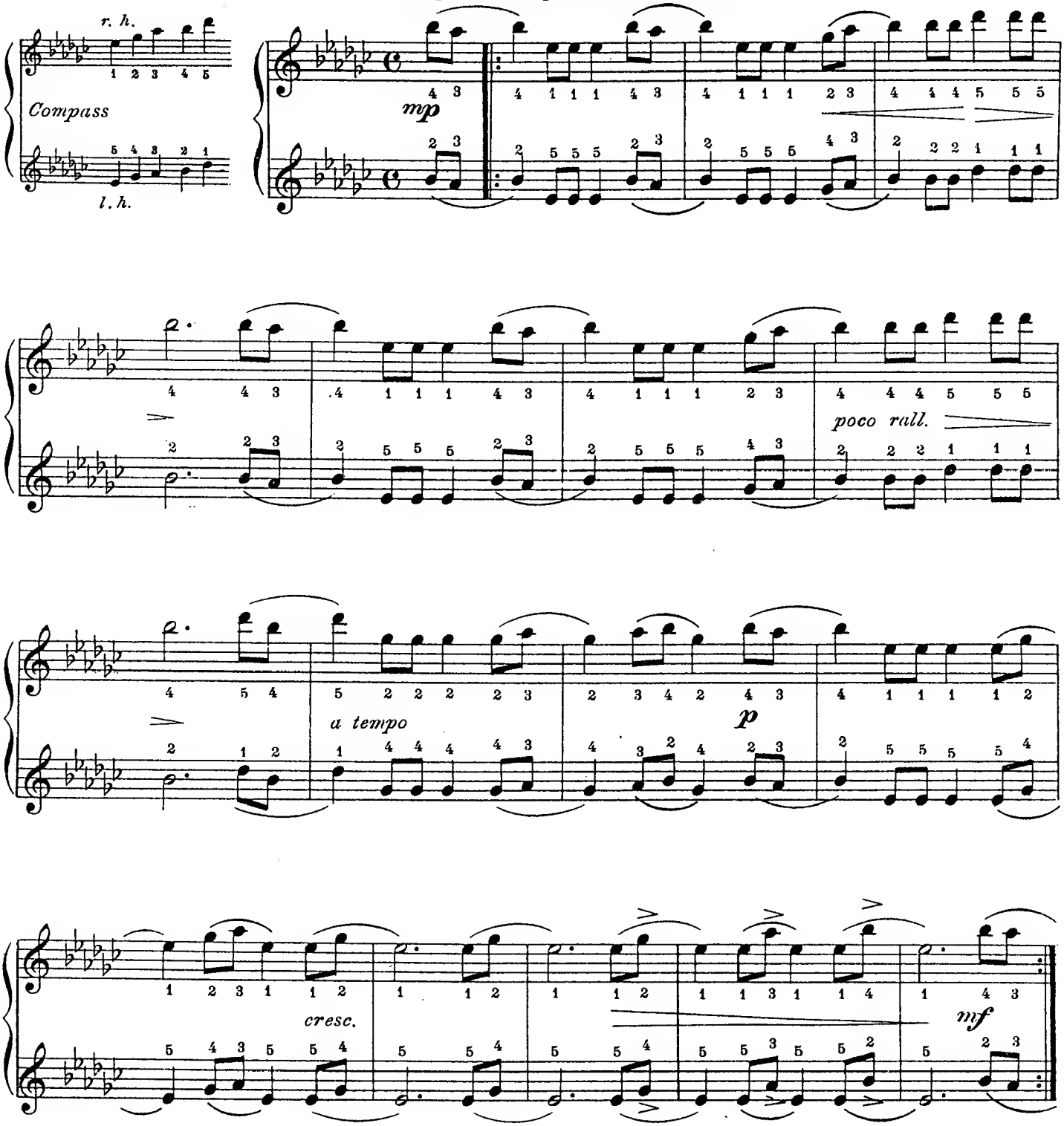
The French *Bourrée,* like the German *Laendler,* was originally a country dance. Though possibly originating in Biscay, it is generally known as the *Bourrée d'Auvergne.* Fairly rapid in tempo, in 4/4 time, Marguerite de Valois introduced it at the French court, where it was often danced to the accompaniment of voices, and where it was a favorite until Regency days, passing out at about the time the "Mississippi Bubble" burst. The character of its flowing melody, "which had something composed, unconcerned and amiably careless in its nature," early commended it to the attention of composers. In its art form the *Bourrée* is well represented in Bach's suites, violin sonatas, etc., and a number of modern composers have exploited it. This expressive *Bourrée* shows in its four measure sections the notable rhythmic *caesura* which is characteristic of its type - beginning on the fourth quarter and ending on the third quarter of each four - measure group. This delightful exemplar is in a tender, melancholy mood, as though its composer in using the form, had recalled the fact that as a dance it had become obsolete, and voiced a regret for those "spacious days," when the maids - of - honor of Catherine de Medici danced it at the Valois court in honor of "the arrival of the Polish ambassadors."

Bourrée

PRIMO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69-84)



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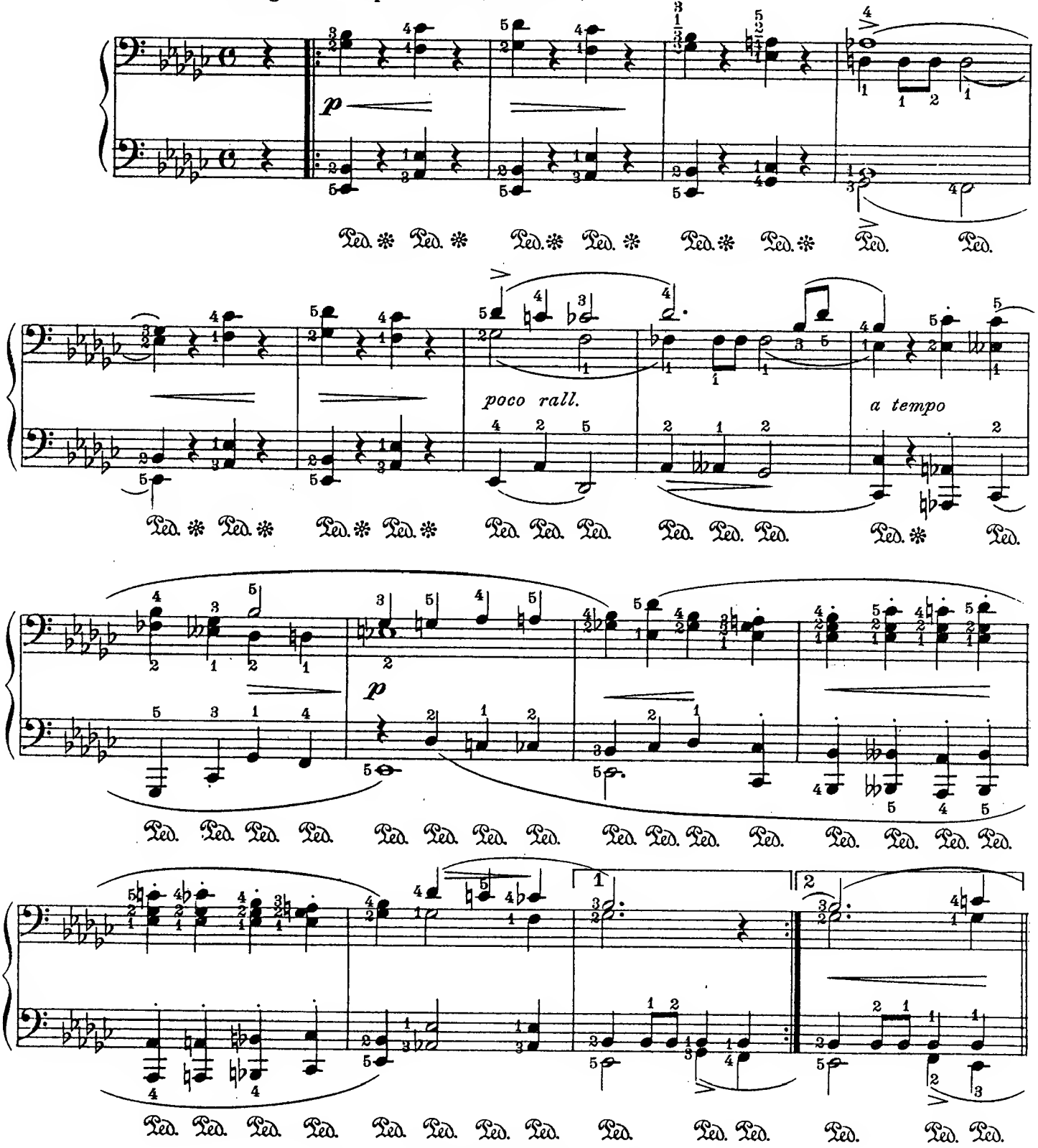
Bourrée

SECONDO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69 - 84)



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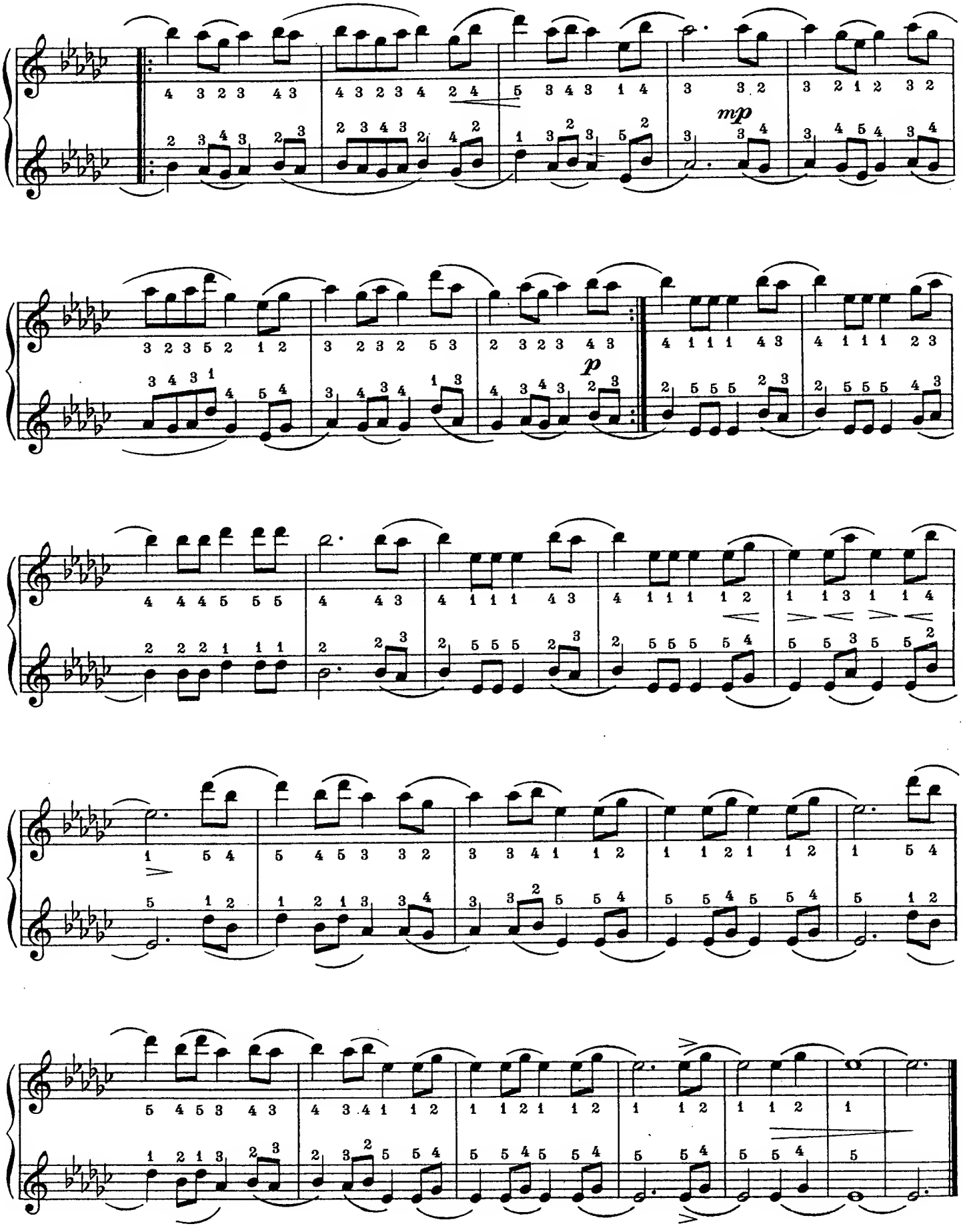
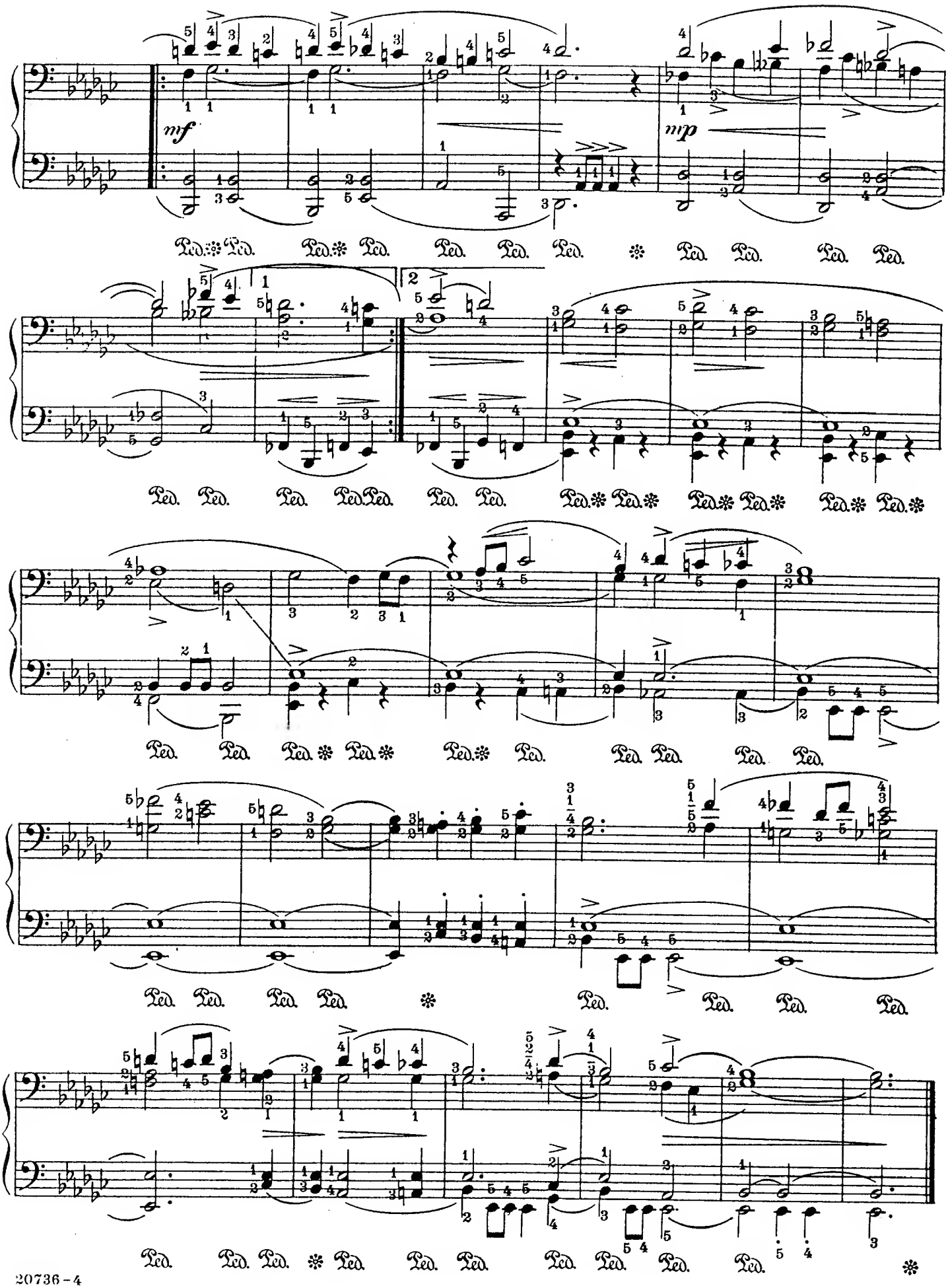



mf
mp

Siciliana

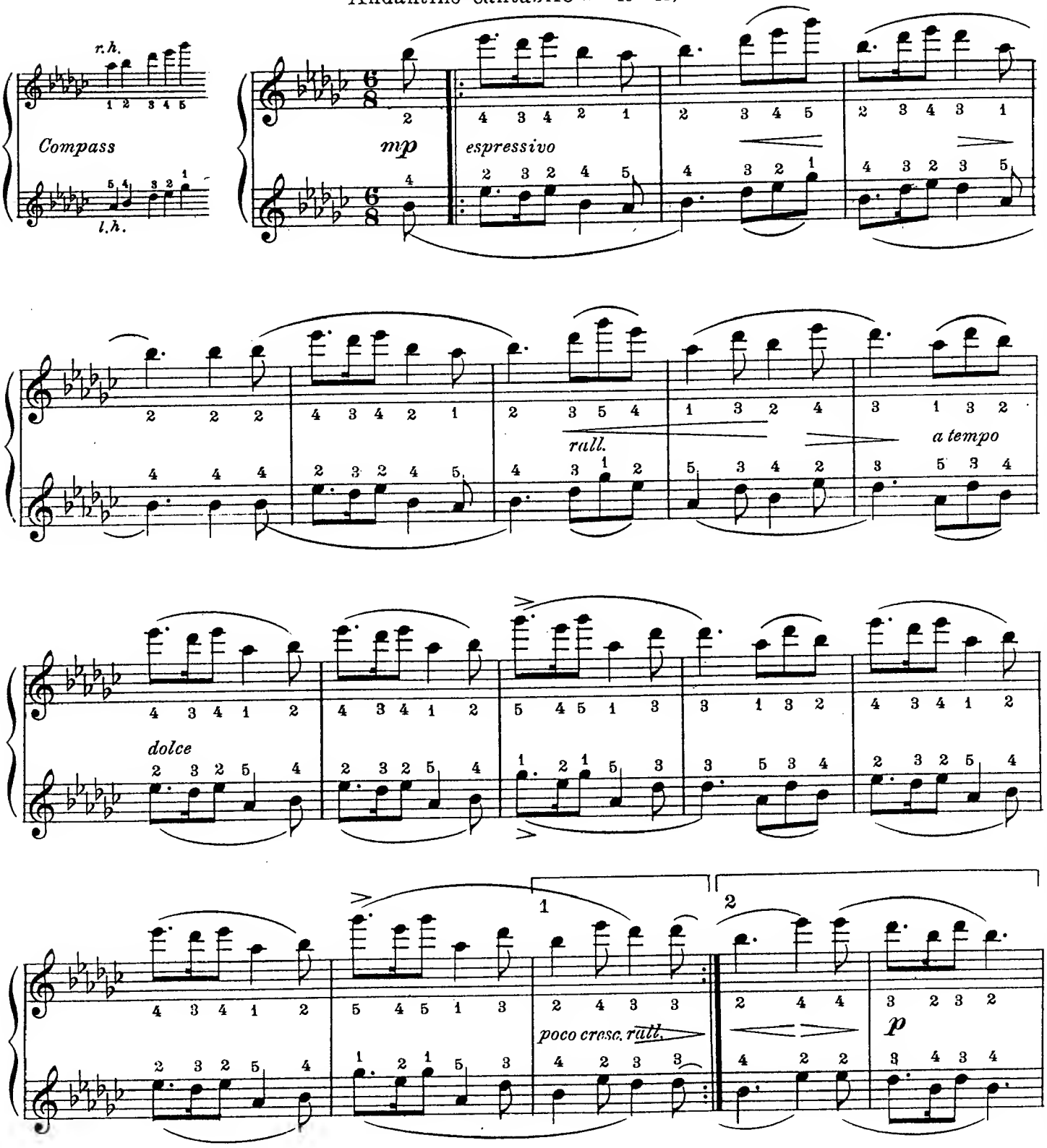
The *Siciliana* (Fr. *Sicilienne*) is a variety of *pastorale*, usually written in $^{6}/_{8}$ time, and frequently (as in this example), in the two-part song form and in the minor mode. Originally a dance-song of rural Sicily, its gentle and ingratiating character, the opposite of that of the fiery *Tarantella*, induced many of the eighteenth-century composers, notably Haendel, to use it for the *andante* movement of the sonata species. This *Siciliana* has all the serious beauty as well as that suggestion of the plaintive mood, the gently grieving, which marks the best of its kind written in the classic style.

Siciliana

PRIMO

LEOPOLD GODOWSKY

Andantino cantabile (♩.= 40 - 48)



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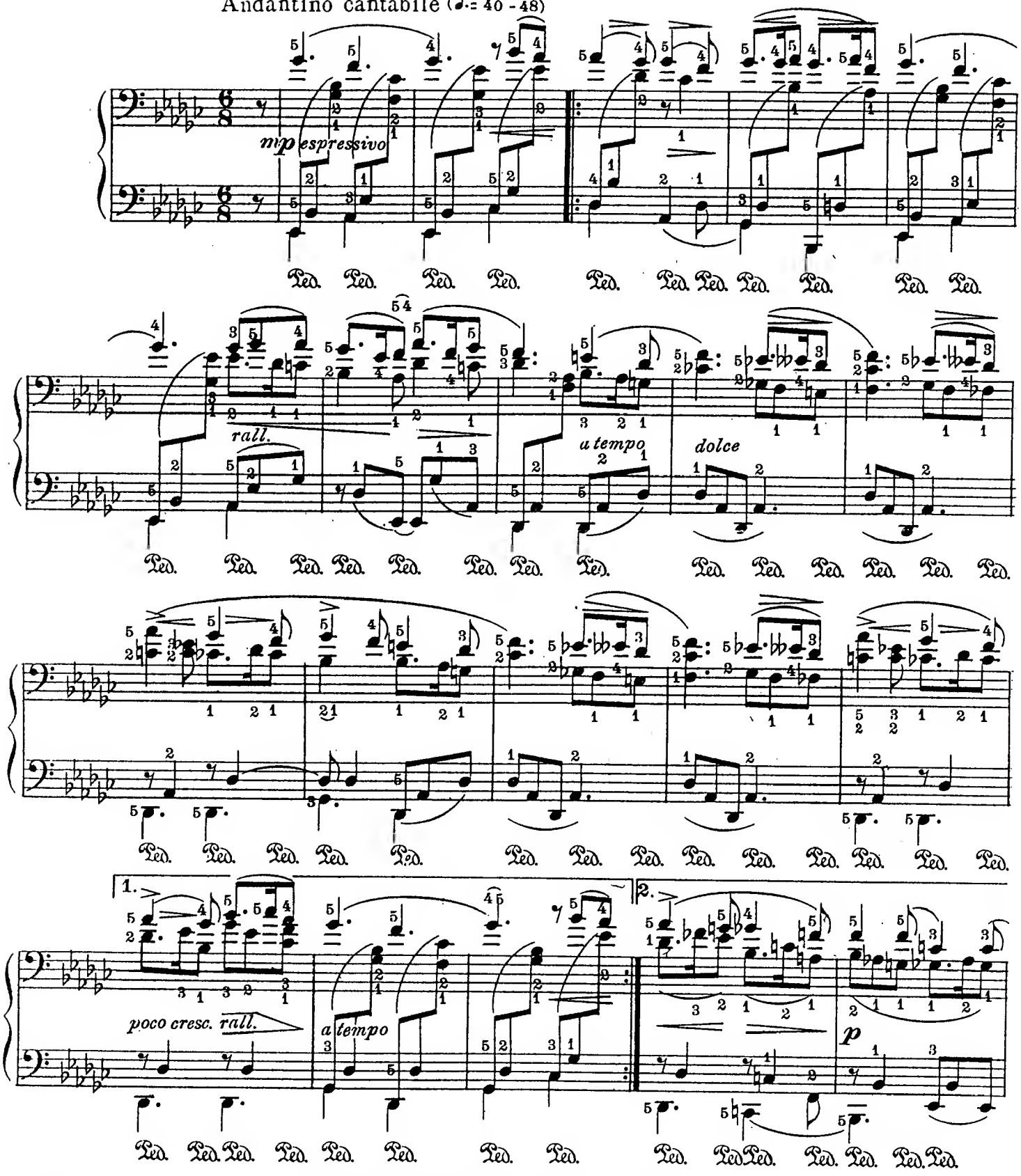
Siciliana

SECONDO

LEOPOLD GODOWSKY

Andantino cantabile (♩.= 40 - 48)



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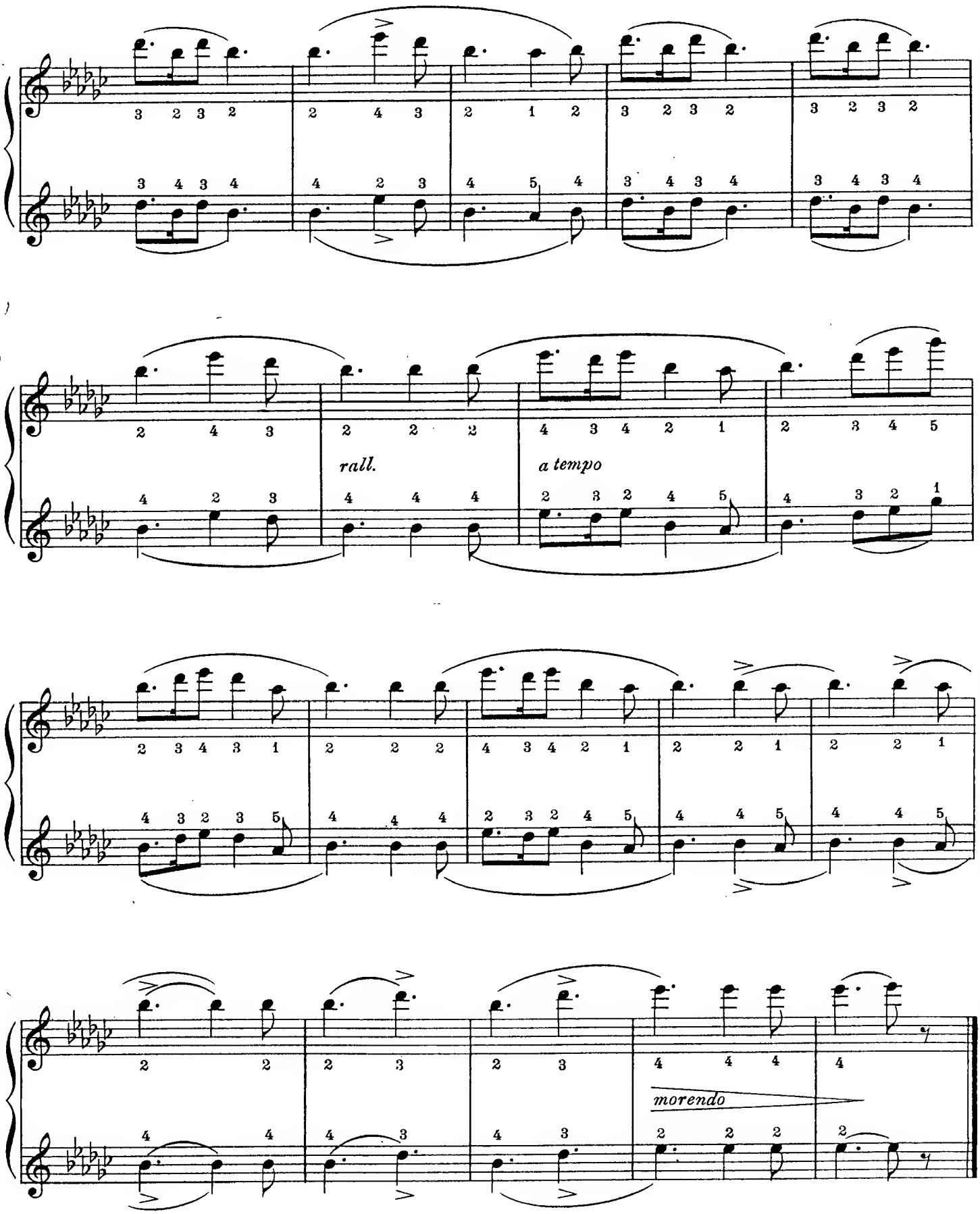
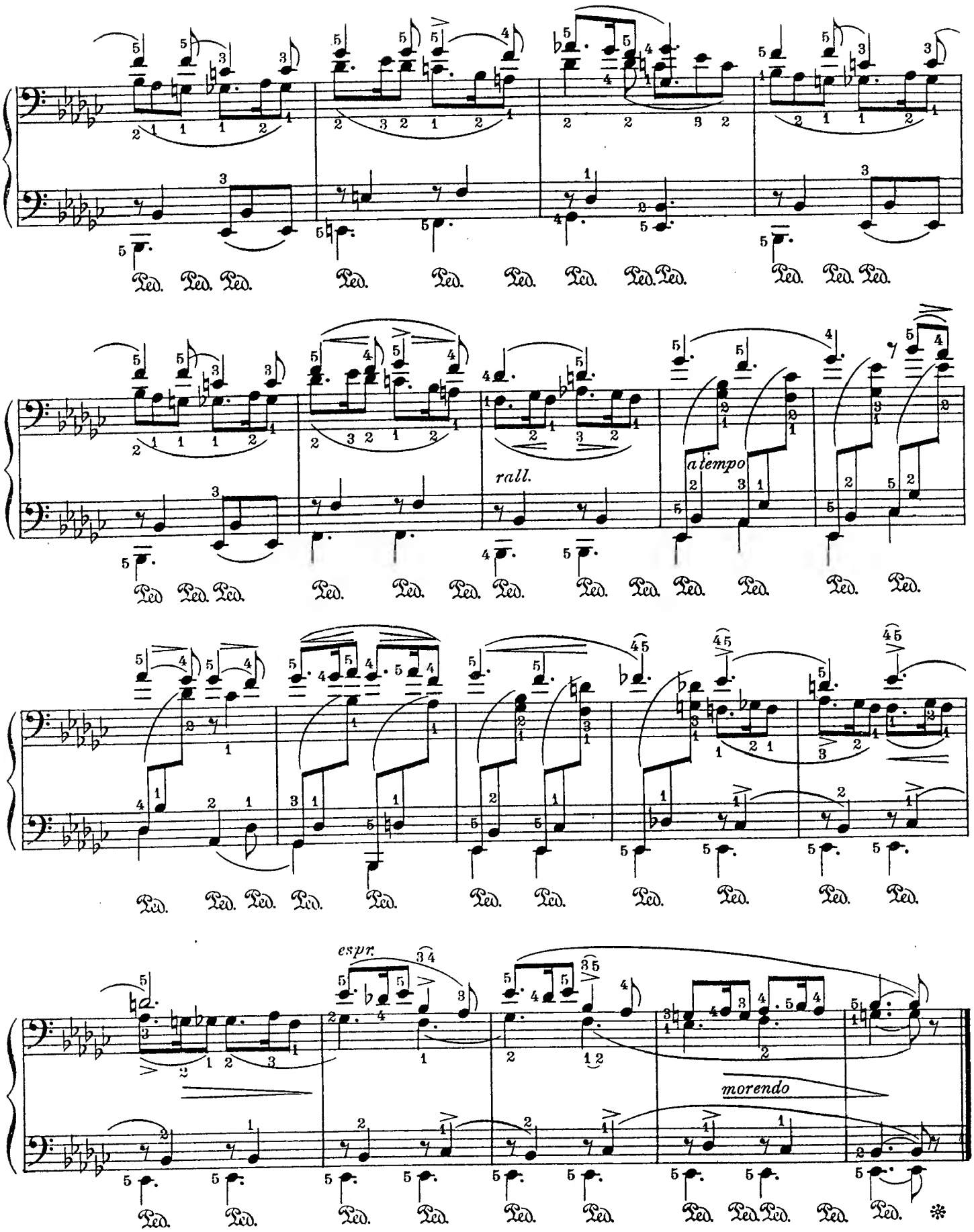

rall.
a tempo
morendo


rall.
a tempo
espr.
morendo

Irish Jig

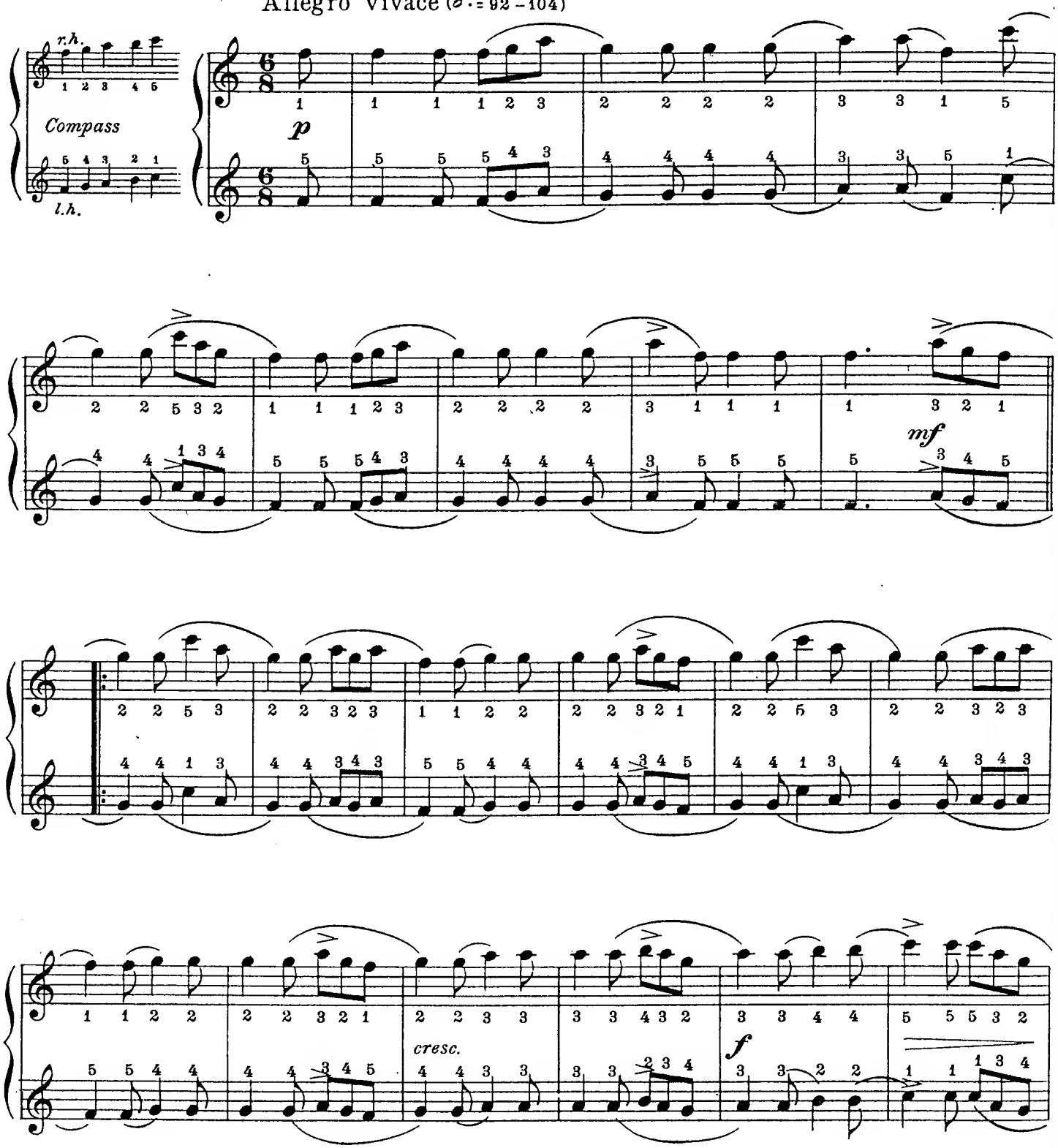
The Jig (Fr. and Ger. *Gigue*, It. *Giga*) is a lively dance in $^{6}/_{8}$ time (though Bach has written an occasional one in $^{4}/_{4}$), claimed by various nations. There is the "English jig," a "Scottish jig" (mentioned in Shakespeare's "Much ado about nothing") and the *Irish Jig*, a thing apart. As a folk-dance it is very old, and though the continental *gigues* were called after the nickname *gigue* given the medieval *viella* or *fidel*, the origin of this instrument itself may be traced to the old Celtic *chrotta*. In the piano suite the *gigue*, because of its rapid, animated character usually formed the closing number. In this *Irish Jig* we have, however, the genuine Hibernian peasant dance, and not the gigue of Corelli or Bach. Though it is an *allegro vivace*, the composer has caught the underlying characteristic of this one and only Irish folk-dance – an inherent melancholy, a plaintive *keening* that underlies its measures, and which its rapid tempo does not affect. It shows how Celtic race psychology expresses itself even in a vivacious dance.

Irish Jig

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 – 104)



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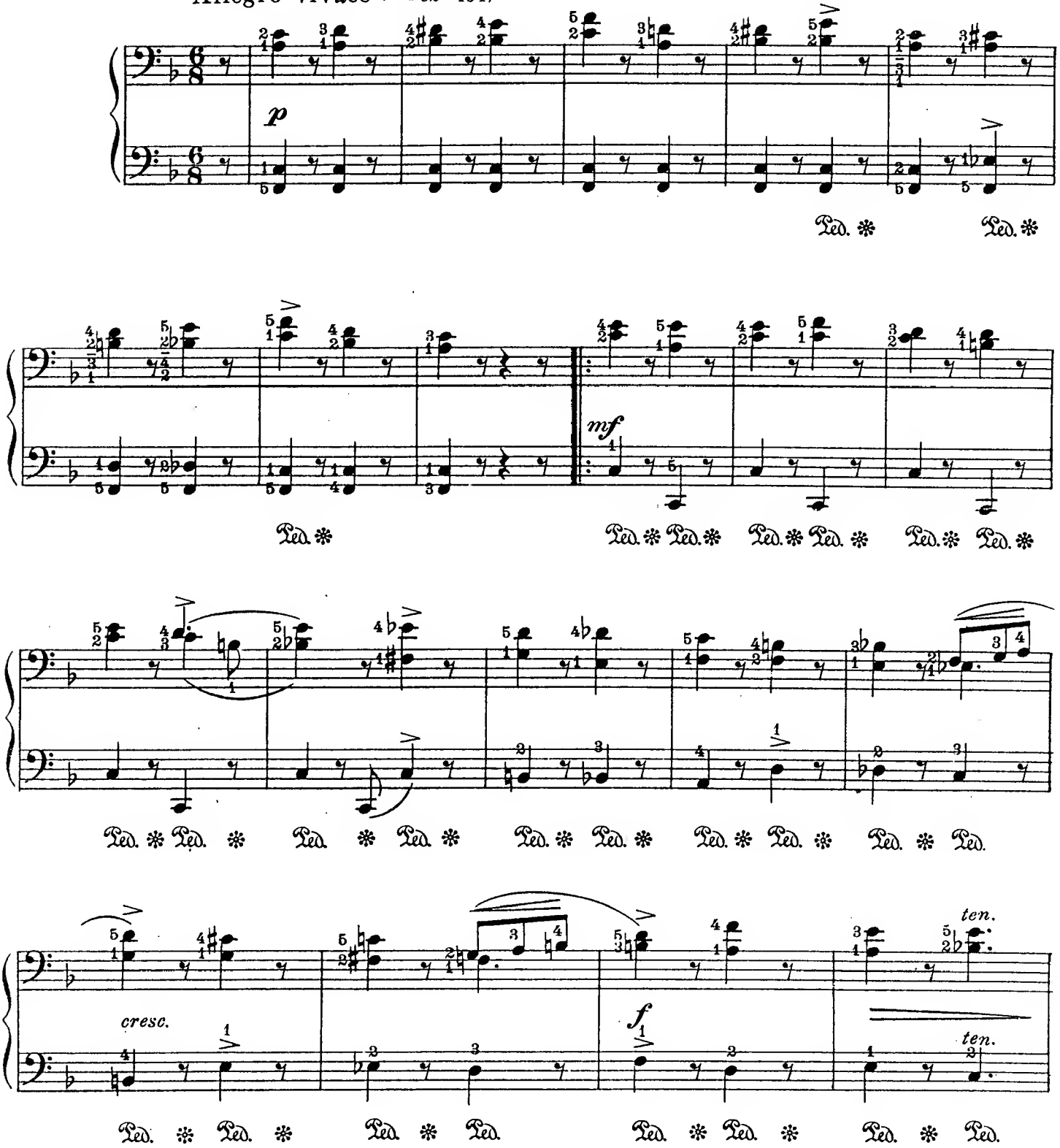
Irish Jig

SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 – 104)



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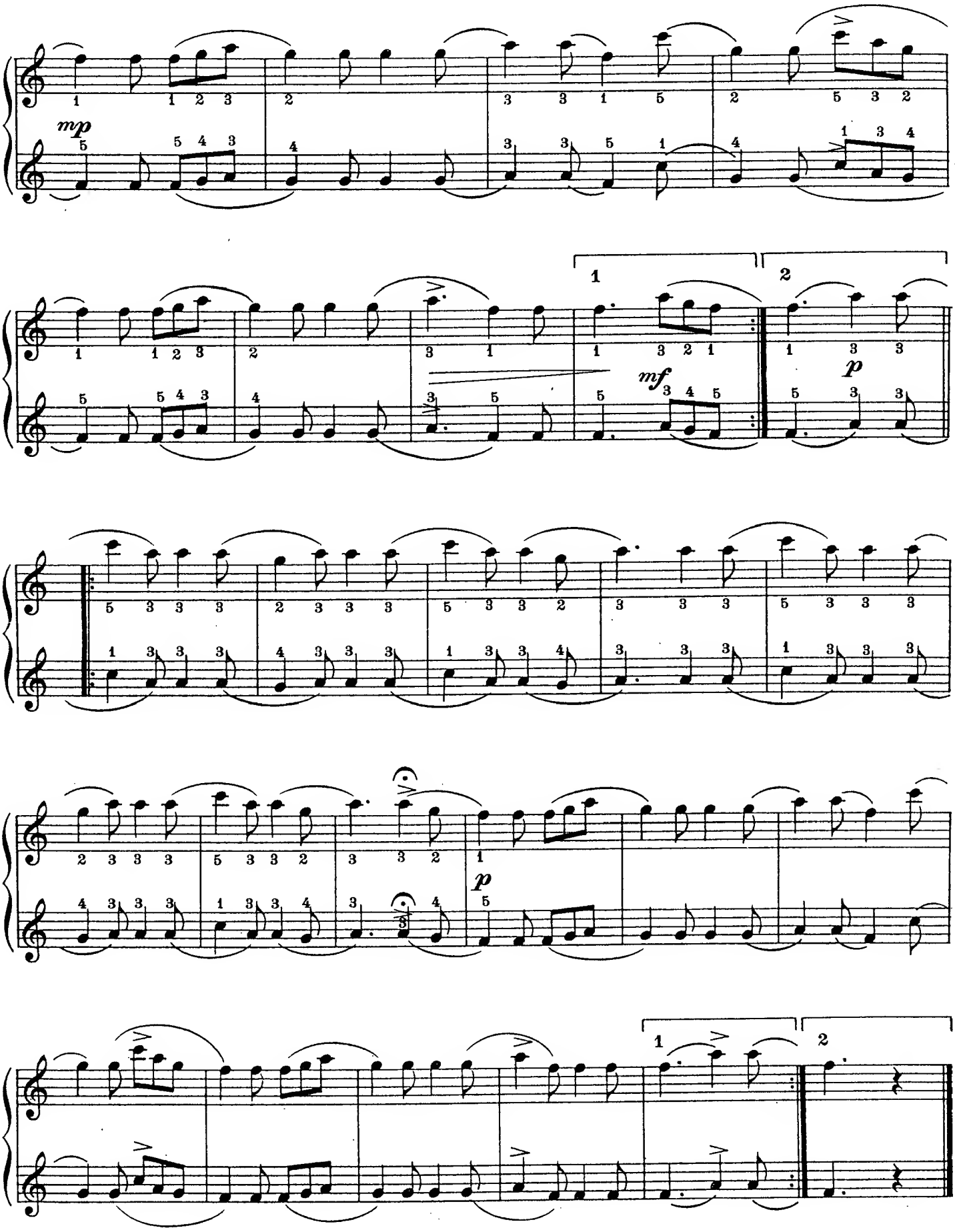
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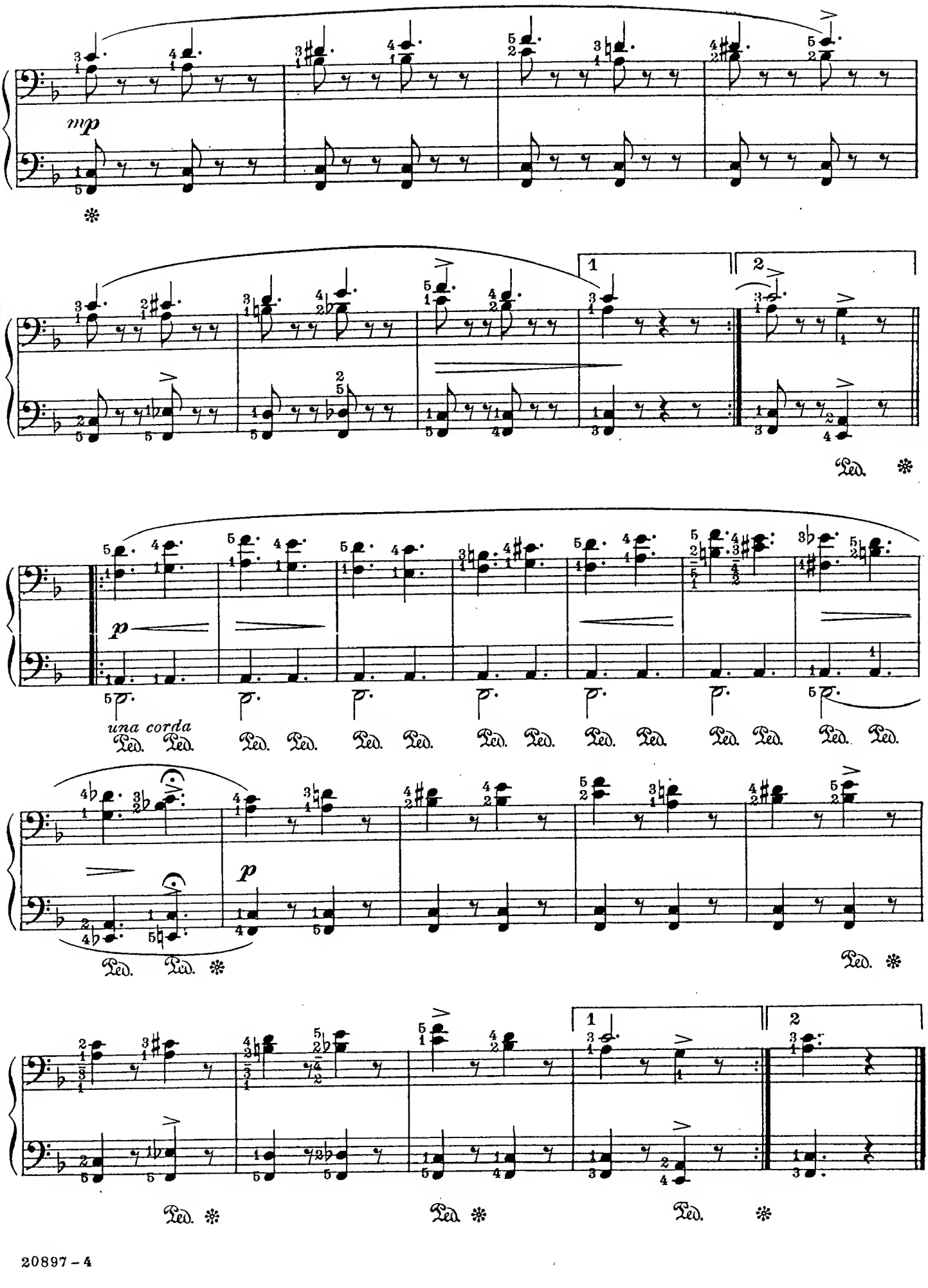
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